

October 24, 1969

Mr. Denys P. Myers
Assistant Director
Baltimore Museum of Art
Wyman Drive
Baltimore 18, Maryland

Dear Mr. Myers:

I postponed my reply to your letter of October 5th to make sure that you would be settled in your new home in Baltimore.

Naturally I can understand the reason for the slight mix-up but it really is not very important under the circumstances. With the limited stock of paintings in our possession, we are not disturbed when there are changes of schedule which cancel out shipments for exhibitions.

I too hope that we shall have occasion to meet more frequently and may I say I am very grateful to you for the pleasant comments in relation to the Moscow exhibition. That was an experience. In addition to having difficulties with the artists' names, we found the translations of the titles an extraordinary problem. When we meet, I shall tell you -- if you can bear it -- about some of the very amusing incidents resulting from the latter. In any event, it will be nice to see you again.

Sincerely yours,

ESM:ph

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Mrs. Anna Baranova

Bolshoi Karotomsky Peresolok

Apt. 5

Moscow, Russia

Dear Mrs. Baranova:

It was wonderful to hear from you as I was not sure whether or not my letter would reach you. In your reply, will you please print your address in Russian so that I may use it hereafter.

You are very kind indeed to suggest a visit with you in Moscow. I wish it were possible. Since my return I have had a great deal of work in the gallery and in my home making up for so much lost time. In addition I have been involved in meetings and discussions about my trip abroad. Time and distance have helped me to evolve a more positive point of view and to arrive at many conclusions that I know you would find of interest. It really was a great experience and my only regret is that I could not spend at least a week or more after completing my job, to make a further study of the situation and to accomplish my exhibition plans, which, as you know, fell flat after my visit to the Ministry. Maybe some other time.

The exhibition held in Moscow is about to open at the Whitney Museum in New York in order to demonstrate to the American public the range and character of this very inclusive exhibition. It will be fascinating to see the difference not only in the immediate set-up but in the entirely different appraisal. Tell me, have you heard very much about it subsequent to the closing of the show? I am very eager to know whether it actually had the effect on the artists — the effect that seemed evident to me. Also, do you know when the Kandinsky exhibition will open in Moscow — or was it Leningrad? There will be a Kandinsky show at the Guggenheim Museum in New York with about a hundred or more examples on view. It will be fun to compare the two. Naturally I will send you a catalogue and I hope that you will do likewise. Meanwhile I am forwarding a catalogue of our current exhibition at this gallery, which may give you some idea of the way I function here, in this case with only a few of our artists who are still functioning. Most of them are deceased but are being represented on the first floor of the gallery. However, there are no reproductions of their work. Also under separate cover, I am sending you a magazine which includes a brief article I wrote immediately on my return to New York. I was desperately tired and did the best I could under the circumstances. Subsequently I shall send you a mimeographed copy of a talk I gave at a museum a week or so ago.

May I ask you to help me out with a difficult problem. Before I left Moscow a very charming woman by the name of Galina Vailiyevna Akeemova lent me a fascinating painting representing her impression of the American exhibition. This you will find reproduced in the magazine I am mailing to you. I promised to return this picture to her as it was merely a loan

October 24, 1959

Mr. Joseph G. Butler, Director
The Butler Institute of American Art
Youngstown, Ohio

Dear Joe:

Naturally I am delighted with your windfall and shall be very glad to cooperate with you in this connection.

We have a very good selection of drawings by all the artists whose names are checked in red in the list below, as well as Wm. M. Barnett and a group of younger artists whose names do not appear. Among them are

Baskin
Drumlevitch
Haerer
Howard
Reiss
Tom
and others.

Whenever you are ready to consider this material, please let me know and I shall have a group of these drawings available for your inspection. On the other hand, if you would like to have an unframed group sent to you, we shall be glad to do so, if you will list the names which interest you particularly.

In any event, I look forward to hearing from you and hope that you will come to town to make a personal selection.

My best regards.

Sincerely yours,

EGH:sp

rior to publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

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artwork is living, it can be assumed that the information
is published 60 years after the date of sale.

October 24, 1959

Mr. Bruce Summerville
BRUCE'S BOOKS
444 West Margaret
Detroit 3, Michigan

Dear Mr. Summerville:

Your Catalogue 17 has just arrived and I am now listing below the
books which I should like to order, indicating the mailing addresses,
if convenient to you.

51. Duveen, J. H. RISE OF THE HOUSE OF DUVEEN 3.00
To: The Downtown Gallery

131. Obratsev, S. MY PROFESSION 4.00
Please mail to: Mr. Robert Kramer
Swarthmore College
Swarthmore, Pennsylvania

137. Volavokva, H. SYNAGOGUE TREASURES OF BOHEMIA 3.50
AND MORAVIA
Please mail to: Mrs. Milton L. Kramer
277 Park Avenue
New York, N. Y.

In relation to the latter two books, please remove all indications
of price, and send the bill for the three, plus the postage or whatever,
to The Downtown Gallery.

Enclosed you will find a pamphlet which was published in 195 and had
such tremendous success that a second edition was printed about a year
and a half ago. However, the American Federation of Arts, which had
sponsored it in the first place, found that it was not able to take care
of the individual mailing and referred the matter to us. Confidentially,
the Edith Greger Halpert Foundation financed this project but I find it
very embarrassing to have the sales clear through The Downtown Gallery,
as I prefer not to have my name used under any circumstances.

It occurred to me that you might be interested in further distribution
of this pamphlet which was purchased in large quantities by museums and
other art organizations throughout the country. I should be glad to let
you have them at 12½¢ apiece, payable to the Foundation. Unless the
museums purchased 100 or more at 15¢, it was retailed at 25¢ plus postage.
I hope to hear from you.

Sincerely yours,

EGM:ph
Enclosure

October 24, 1959

Mrs. Edith K. Jette, Chairman
Friends of Art at
Colby College
Waterville, Maine

Dear Mrs. Jette:

Please accept my belated thanks for the catalogue of the inaugural exhibition of the gallery of the new Bixler Art and Music Center. I have heard very enthusiastic reports about the occasion.

Naturally I deeply regret that I could not be present but it is impossible for me to get away from the gallery during the peak of the season — and I am sure that you can well understand the situation.

Whenever you arrange for a meeting of the New York members of the advisory council, I shall be delighted to attend. It will be so nice to see you again.

Sincerely yours,

KOH:pb

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October 24, 1959

The President
Dallas Museum for Contemporary Arts
3416 Cedar Springs
Dallas, Texas

Dear Sir:

I am most grateful indeed for your very kind invitation to attend the formal opening of the Museum and the gala preview of its opening exhibition, "Signposts of Twentieth Century Art," to be held on Tuesday evening, the twenty-seventh of October.

Much to my disappointment, I find it impossible to leave the gallery at this time of the year and therefore must forgo the great pleasure of being among those present.

Good luck.

Sincerely yours,

EGH:pb

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Mr. and Mrs. Edwin Gilbert

9 rue Sedillot

Paris 7, France

Dear Virginia and Gil:

While it may seem incredible that a little jumpy like this could keep me so occupied that I cannot write a letter, 'tis true, 'tis true! I plan and I plot but being in an open store makes it impossible to avoid all the tzoris-vondars. I seem to be a marked person. And as a matter of fact just went through a ghastly ordeal.

Not for the record, but Charles Shesler suffered a stroke which affected his entire right side. This occurred in Florida while he and Musya were vacationing with his cousins. After ten days in the local hospital he was transferred two or three days ago to the New York Hospital. I visited him there this afternoon and he seemed in wonderful spirits and very assured that with the help of therapy he will be as good as new at the age of 78. The doctors also advised me that it is possible, but not certain that he will recover. In any event he has contributed enough works of art to have made great enough a contribution and I am hopeful that he will continue to be cheerful and in time will be able to get around.

However, Musya has been carrying on but good. I just got through with two telephone calls, one from her which lasted exactly forty-nine minutes on the clock, and the other, initiated by me, was with Bill Lane in Lumburg. I had to call for help. She is and has been completely hysterical since this occurred and although I have bawled hell out of her on the occasion of previous calls, it was of no avail. She insists on selling the house and contents, both of which Charles loves very dearly. If he is to be taken home, as the doctor indicated, in a week or so, and finds that he no longer belongs in it, it will wreck his morale and his health. Having only one body, I cannot get out to Irvington on the Hudson to talk this matter over with this crazy dame who keeps telling everyone she will be a pauper widow. This, incidentally, was her third call today, and my only consolation was my conversation with Bill who insists that she has become an alcoholic and is not responsible for what she says. Some consolation; not in any event, this following a previous call reporting the death of a very wonderful young guy I know. Is more than I can take today. I am sorry to start on this note, but I suppose this is part of my therapy. You are lucky, because I would be getting in your hair with all the new mad problems that arise daily. What it should happen to me I don't know. And why I can't handle myself is a mystery to me and I am a pretty tough baby otherwise, and in any event enough of this needs to be said.

I ran into the Julien Levys at the Guggenheim opening and we had a de-

October 24, 1959

lightful time, both in admiration of the Wright sculpture and in the exchange of the funny remarks we heard while we were ramping along. You must see this incredible place as soon as you get to New York. It is really a beautiful hunk of architecture and I think suitable for the purpose if the changes in the background color and the lighting system had not been made from the original plans. I got home at three a.m. after having had a very gay, mad evening. Incidentally, you probably know that there have been a succession of incidents to knock the daylight out of abstract expressionism and the lighting system at the Guggenheim is really brutal on Burri and others who look like "schmattes" so highly illuminated.

Your new apartment sounds wonderful and your mention of Frigidaire reminds me of a very amusing incident in Russia which I shall report when you return, as I have definitely stopped talking about my experiences there. Last week I was on a panel at the Museum of Modern Art with two or three other characters who had been in Russia at the same time and two or three days later I gave a full hour's talk at the Brooklyn Museum. The latter was taped and I hope to have it transcribed and mimeographed to hand out to all the schmees who keep bothering me about that business which has thrown me months in arrears in relation to my regular work. I now start every letter with "Please forgive me for my very late reply." This is really the end.

Your reference to James Jones reminds me of a long article I read recently in some magazine or other outlining his plans for his new book which seems to be devoted to the recent exiles. Where did he get that idea?

It was wonderful that Holly has made the adjustment and is happy at school. The white gloves she wears remind me of a very entertaining remark made by Léger when he visited us on 136th Street. It was shortly after his completed portrait of Mrs. Chester Dale was severely criticised by the sitter as a very vulgar representation of her. Léger's retort was, "Non, mais! And I made her look as if her grandmother had worn white gloves."

A catalogue of our current exhibition is being mailed to you under separate cover. It looks very handsome and we have already sold almost half of the show. It ain't fun no more for me as the challenge has been eliminated completely. There is nothing left to fight for. American art is at top; abstract expressionism has been dismissed by the New York Times, the Herald-Tribune, the New Republic, the Arts Magazine, etc. I have to find a new camp to maintain my interest and if you have any ideas other than moving to Paris, let me know. As a matter of fact, I have been thinking about the art situation, naturally, and have been making comparisons between the attitude of the Russian artists versus the American artists, arriving thereby at a very unhappy conclusion. This, too, I cannot go into but I feel there is much in common with the gradual disintegration of France and the slower disintegration in this country. What a cheerful character I turned out to be.

Have you

— I have had a very good time and am very happy and I

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Mr. and Mrs. Edwin Gilbert

- 3 -

October 24, 1959

Have you seen anything of the Mattners? I received a real megillah from him several days ago which interested me greatly, particularly after seeing JE during its last week. One of these days I will have to refer to the Bible and read all about Job as I seem to be surrounded by paintings (Mattner and Shahn) and conversation along these lines. I was very much impressed with the play, despite the many comments to the contrary among many of my friends who saw it considerably earlier.

What are your return plans? Incidentally, is your house in Bridgewater rented or closed? One of these days I may visit the Levys who have been persistent and very insistent that they sub for you. I am greatly touched with their apparent fondness for me and God, do I need that now. Following the annual custom I am about to go to Newtown and throw mothballs in all the corners and get the house closed up for the winter. Did I tell you that I bought fifty-eight acres and am now the owner of an Estate, according to Albert who is very pleased with this addition to my property. In any event I am assuring myself of no drilling and blasting behind me in Connecticut for the time being. This I have plenty of in New York. The entire neighborhood has been torn down and my little house looks like the wart on Khrushchev's face. You will never recognize 51st Street.

I cannot think of anything entertaining and gay to tell you but I am sure you will appreciate my mood after the happenings of today.

And so, lots of love, and do write me soon.

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October 24, 1959

Mr. Abram Lerner, Curator
Joseph H. Hirschhorn Collection
24 East 57th Street
New York 21, N. Y.

Dear Mr. Lerner:

Many thanks for your very kind cooperation in sending us the Max Weber photographs for our record books. Fortunately we have been successful in bringing this record up to date and with your additions feel very set up about the matter.

Indeed it would be a great pleasure to discuss our mutual experiences in relation to the Thirties and Forties and whenever you feel that you can spare some time I shall be delighted to have the "nice chat" with you. How about coming up for a drink sometime during the week? Let me know when you are free.

My very best regards.

Sincerely yours,

EGH:pb

October 24, 1959

Dr. James E. Lefstrom
Detroit Memorial Hospital
1420 St. Antoine Street
Detroit 26, Michigan

Dear Dr. Lefstrom:

Although a bit late in my reply — and the gallery has been a mad-house since I returned from abroad — I want to express my gratitude for your very kind letter.

Naturally I am delighted that you are pleased with the Marin. Like a fond mother, I am always happy to learn that a favorite picture has found a good home.

I have little to add regarding the Demuth watercolor but would suggest that you obtain from the Museum of Modern Art the catalogue of the Demuth Memorial Exhibition which was held in 1950. Andrew Ritchie wrote an excellent foreword and there are a good many reproductions which collectively explain the career of this very important American artist. The painting you acquired was willed by Demuth to his friend Robert E. Lecher, from whose collection it was acquired.

I talked to Irving Burton this morning and was very much impressed when he told me about the great contribution you have made in relation to cancer research.

I hope that you and Mrs. Lefstrom will be in New York in the near future. It will be a great pleasure to see you again.

Sincerely yours,

EGM:ph

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October 24, 1959

Dr. Abraham Melamed
1107 East Lilac Lane
Milwaukee 17, Wisconsin

Dear Dr. Melamed:

As usual I am rather late in my reply. The art business in recent years has become as active as a country A&P and it is more and more difficult for me to keep up with my work. I hope you will understand.

Of course I shall reserve the Levine until you will have had an opportunity to see it "in the flesh." As a matter of fact, I sent it to Jack's studio in order to eliminate the possibility of its being seen by anyone. If you will give me a bit of notice -- at least two days -- I shall make a date with the artist at his studio. I am sure that you will enjoy meeting him -- and vice versa.

I look forward to your visit.

Sincerely yours,

BGR:pd

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October 24, 1969

Mr. James Eliott, Assistant Chief Curator of Art
Los Angeles County Museum
Exposition Park
Los Angeles 7, California

Dear Mr. Eliott:

Thank you for your letter and for your very kind comments about Basia.

At the moment Stuart is touching up a scratch in the blue of the painting *Premiere* and as a matter of fact is repainting the entire blue area. Then it will be shipped to you early in the week in beautiful condition. Incidentally, this is the only painting available by Davis and is, as you knew, among his top favorites.

When are you coming to New York? It is always so nice to see you. My very best regards.

Sincerely yours,

EGH:ph

PAUL MOSEANYI
12 EAST 7TH STREET
NEW YORK 21, N. Y.
BUTTERFIELD 8-3770

October 24, 1959.

Miss Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22 N.Y.

Dear Miss Halpert:

The New School for Social Research in New York asked me to organize in their premises an exhibition of the teachers and former teachers of the School. It would be a three weeks show starting end of February.

Among your artists Stuart Davis, Kuniyoshi, Rattner, Marguerite and William Zorach taught at the School.

I talked the other day with Mr. Marin about the possibility of having work by these artists included in the show and he suggested that I write you.

In addition to your artists, we plan to include in the exhibition the following painters and sculptors: Jose de Creeft, Camilo Egas, Chaim Gross, Seymour Lipton, Gregorio Prestopino, Richard Pousette-Dart, Raphael and Moses Soyer etc.

I hope you will be agreeable to this project. Please let me know when it would be convenient to you to discuss the details.

Very sincerely yours,

Paul Moseanyi

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DIAL

October 24, 1950

Miss Marianne Moore
200 Cumberland Street
Brooklyn 5, New York

Dear Miss Moore:

I was delighted to hear from you.

Unfortunately The Dial Exhibition closed about ten days ago and all the material was shipped either to the Worcester Museum or to the individual owners.

Since the loan of your portrait by Lachaise came from Lincoln Kirstein, we thought it would be wise to return it to him for pick-up by the Metropolitan Museum. This has to do with gallery technicalities about which I shall not bother you.

However, in spite of the fact that all the material has been returned, I hope that I shall be honored with a visit from you. I still remember the 18th Street days with The Dial offices opposite The Downtown Gallery and an occasional visit from you. As a great admirer of your work, it would give me great pleasure to have you pay us a visit.

My best regards.

Sincerely yours,

RM:pb

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PICARD GALLERY
SUN VALLEY
IDAHO

Oct 24 1957

Please give us the price of
"Ben Shan, When the morning stars" —
for resale —

Regards to
Mr. Halpert —

Yours very truly

J. A. Picard !

October 24, 1959

Dear Dorothy:

I was delighted with your charming letter. I am very touched with your equally charming invitation.

Being a queer character, I have made a lifelong rule of stopping at a hotel whenever I am a visiting fireman. Having lived alone for so many years, I am a difficult character with strange nocturnal habits, odd breakfast hours, et cetera, and hate to impose myself on anyone. I am sure you will understand. But any other invitation will be gratefully received.

While I hate giving talks, I really look forward to my visit in Minneapolis. The last one was so enjoyable that I can anticipate the forthcoming trip. As yet I do not know whether I will talk about Russia or about art collecting. The former has become a complete bore but maybe by December I shall shake off my current feeling about it. It was a very exciting experience. And possibly I can combine the two.

I look forward to seeing you and John. My very best regards. And again, many many thanks. You are a doll.

Mrs. John Reed
1650 DuPont Avenue South
Minneapolis 5, Minnesota

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POL

October 24, 1959

Mrs. Ira L. Sirota
21 Parmenter Terrace
West Newton 65, Massachusetts

Dear Mrs. Sirota:

Thank you for your letter.

I am now enclosing a catalogue so that you may have a record of our current exhibition.

The painting by Ben Shahn entitled WHEN THE MORNING STARS has already been sold. As a matter of fact, it was sold the opening day of the exhibition. However, I am sending you the translation of the Hebrew lettering incorporated in the painting. The quotation is from the Book of Job. In addition, I am sending you a photograph of a watercolor which just arrived and which also incorporates a Hebrew quotation. The translation of this appears on the reverse side of the photograph.

I hope that you will be in New York soon again and will ask for me when you come to the gallery. It will be so nice to meet you.

Sincerely yours,

EGS:ph
Enclosures

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October 24, 1960

Mr. Charles E. Slatkin
Charles E. Slatkin Galleries
115 East 92nd Street
New York 28, N. Y.

Dear Mr. Slatkin:

Both Stuart Davis and William Horach forwarded to us your kind letter of invitation to lend drawings for your "Treasury of American Drawings" exhibition.

We shall be happy to cooperate with you in this project for both of the artists as well as any of the others whose names are printed below. We also have an excellent selection of drawings by William Harnett (1849-1902).

To facilitate matters, it might be a good idea if you or Mrs. Slatkin would drop in to make a personal selection at the gallery from what we have available. Won't you please let us know.

Sincerely yours,

EGH:pb

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October 24, 1959

Mr. Martin Friedman, Curator
Walker Art Center
1710 Lyndale Avenue South
Minneapolis 3, Minnesota

Dear Mr. Friedman:

It was good to hear from you. Your reference to Georgia O'Keeffe and her letter amused me no end. I wish you luck. As a matter of fact, from what I hear, she is a most gracious hostess and probably will give much more than any of us suspect or expect.

No doubt you will have heard that Sheeler is not well at the moment but from what I gathered during your previous visit, you have considerable material for reference and together with the microfilms and a tape recording someone connected with the Archives arranged, I am sure that you will have enough data for your catalogue, foreword, et cetera. Also, I have considerable material here and when you come to New York I can help you with what correspondence I have filed and certainly with the record books which you saw previously.

In any event, I look forward to your visit in November.
My best regards.

Sincerely yours,

EM:ph

THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
BUFFALO 22, NEW YORK

OFFICE OF THE DIRECTOR

Dear Mrs. Halpert,

I want you to know how very much I appreciate your thoughtfulness in writing to me. Your kind expressions of sympathy is a comfort to me during these difficult days.

With kindest regards.

Sincerely,
Gordon Smith

October 25, 1959

2232 Scottwood Ave.
Toledo 10, Ohio
25 October 1959.

Miss Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Miss Halpert:

I was so happy to receive your letter. In rereading my last letter to you, I see that I neglected to mention that we can only take the prints and drawings on a consignment basis. We do not have the capital to do otherwise as we are only trying to meet expenses, not to make a profit.

In view of the local situation we would like to have a dozen items priced, if possible, under \$100. and not to exceed \$150. Also, most people will be buying for their homes, so in your selection you might keep this in mind.

We are delighted to have something of Shahn and Weber and found the list of artists on your stationery very exciting.

As we are not a regularly established gallery I would be grateful if you would place insurance, ship prepaid, and bill me for all costs. However, if you prefer other arrangements, we would be glad to follow instructions.

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You may send the shipment to me at 2232 Scottwood Ave., or if prepaid, to my husband's attention at The Toledo Museum of Art.

At this point we don't propose adding a fee to cover handling charges as our purpose in asking for your help is merely to make available in Toledo the work of American artists of national reputation.

We should very much appreciate any publicity material on the artists at the earliest possible moment because our opening is rapidly approaching. Sample copies of your catalogues would be particularly welcome.

Many, many thanks, Miss Halpert. I can't tell you how much we appreciate your cooperation.

Sincerely,

Barbara B. Washington
(Mrs. Selden Washington, Jr.)

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THE BRICK HOUSE
SOUTHERN ACRES
SHELBOURNE, VERMONT

Dear Edith,

Thanks for your nice letter and I am glad that you did help with the exhibition that went to South America. It does seem dreadful the way America goes about such things, and the poor lady who was put in charge, what does she know??? Well that is that.

Yes one needle work will be fine for me and you select the one that you like the best for your collection.

Here I am working very hard, just now repainting the stage coach Inn. As the colors were not good for Folk art and later this winter Duncan is going to try to improve the lighting. That was the first building that we did and we have learnt a lot since then.

I dread the trip to N.Y. for Watson but I just live from
day to day and make no plans. I feel sure that we will go
down before the 20th of Nov.

He does not go out at all but seems quite happy here and
the house is so nice and warm and quiet and the children
are all still here which is nice for us both.

It will be so good to see you again.

Affectionately,

Oct. 25th. [1959?]

Elia

THE DETROIT INSTITUTE OF ARTS

Detroit 2, Michigan

ARTS COMMISSION OF THE CITY OF DETROIT

K. T. KELLER, *President* - ROBERT H. TANNAMILL, *Vice-President* - SELDEN B. DAUME - MRS. EDSSEL B. FORD
LESLIE H. GREEN - DOUGLAS F. ROBY - JAMES S. WHITCOMB

EDGAR P. RICHARDSON, *Director*

WM. A. BOSTICK, *Secretary & Business Manager*

Phone Temple 1-4360

October 26, 1959

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22

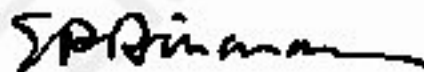
Dear Mrs. Halpert:

Your letter about your Moscow experiences and the record of them came while I was in Europe myself. Since that time I have shamefully neglected my correspondence and am only now getting to the interesting part of the correspondence I found on my desk. You know how it is; the troublesome and unpleasant matters get prompt attention; the interesting, important long range things get shoved to the background.

Bartlett tells me, however, that she has a tape recording of a talk you gave at Brooklyn on your Russian experiences. This pleases me very much. And I shall try to extract from the USIA everything that you sent to them.

Many thanks for your opinion on the Marin.

Sincerely yours,



E. P. Richardson,
Director

*Would it be easier to get
these if you wrote?*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

DAVID I. ELTERMAN, D. D. S.
1780 NORTH VERMONT AVENUE
LOS ANGELES 27, CALIFORNIA
NORMANDY 2-2188

Oct. 26, 1959

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Thank you for your kind letter.

Our Dove painting, "Sunset", arrived this afternoon and we are very excited to see it at last. It is very beautiful, but we think the frame is too heavy and detracts rather than enhances the painting. If it is alright with you, we will take advantage of your \$25.00 credit and have it reframed by our own framer who is patronized by most of the local artists and galleries. Felix Landau does very nice work, but we have been very happy with everything Ted Gibson has done for us.

We will call Dr. Frederick Wight some day as you suggested and tell him there is another Dove painting in the city.

Our very best regards.

Sincerely yours,

David Elterman

DE:f

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THE JEWISH MUSEUM
UNDER THE AUSPICES OF
THE JEWISH THEOLOGICAL SEMINARY OF AMERICA

FIFTH AVENUE AT 82ND STREET
NEW YORK 28, N. Y.

SACRAMENTO 2-2482

October 26, 1959

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Many thanks for your kind letter of October 22
and your consideration.

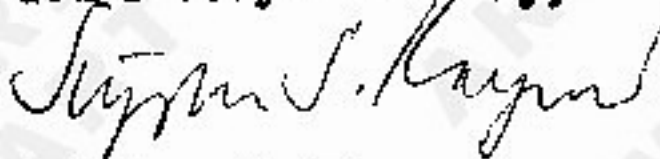
The Zorach Moses - is this the one I had here
once before? - it interests me greatly, and I wonder
if we can place it in our sculpture garden. Of
course winter is coming, but I think we should explore
that possibility. Let me please have your reaction.

As to the other piece, it certainly is worth the
price and I thank you very much for your courtesy.
It so happens that I just purchased a house in Rockland
County and it looks as if it will be more than I bargained
for. So let me take a little time.

Your comment on my Weber article is greatly
appreciated.

Best regards,

Yours very sincerely,



Stephen S. Kayser
Curator

ask:SW

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

October 26, 1959

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York, 22, N.Y.

Dear Mrs. Halpert:

Many thanks for your kind letter of October 22
and your consideration.

The Zorach Moses -- is this the one I had here
once before? -- it interests me greatly, and I wonder
if we can place it in our sculpture garden. Of
course winter is coming, but I think we should explore
that possibility. Let me please have your reaction.

As to the other piece, it certainly is worth
the price and I thank you very much for your courtesy.
It so happens that I just purchased a house in Rockland
County and it looks as if it will be more than I
bargained for. So let me take a little time.

Your comment on my Weber article is greatly
appreciated.

Best regards,

Yours very sincerely,

Stephen S. Kayser
Curator

ssk:jw

JEAN DELADOUR
DIRECTOR

COUNTY OF LOS ANGELES
LOS ANGELES COUNTY MUSEUM
EXPOSITION PARK
LOS ANGELES 7, CALIFORNIA

D. F. GEMRING
ASSISTANT DIRECTOR

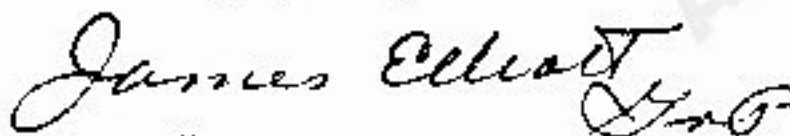
October 26, 1959

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

I look forward very much to seeing the Davis.
I just wanted to be sure about insurance; if
you would like me to cover it, please telegraph
when it leaves New York.

Sincerely yours,



James Elliott
Assistant Chief Curator of Art

JE:gp

Dictated but signed in my absence.

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MICHIGAN STATE UNIVERSITY EAST LANSING

DEPARTMENT OF ART

October 26, 1959

Miss Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

I shall have in a day or two a roll of 35mm kodachrome photographs of Mr. Rattner's Moses...I Am sent to you as requested in your letter of October 22. I will photograph the painting myself as soon as possible so that they will not be delayed.

You mentioned not to bother with the photographs if the painting is to remain here. I do not know at this time whether this painting will be purchased, so that the photographs should go out to you in any case. As you know the department already owns a Rattner, one of two oil painting purchases that it has been able to make in the last few years. The faculty as a whole will vote on which paintings are to be purchases from the show.

With best wishes, and much thanks for helping us with our exhibition, I am

Sincerely,

Allen Leepa

Allen Leepa
Exhibition Chairman

mk

WEISSBERGER & FROSCH
COUNSELORS AT LAW

L. ARNOLD WEISSBERGER
AARON R. FROSCH
HOWARD H. RAYFIEL
SEYMOUR WEITENBCHT

120 EAST 56TH STREET
NEW YORK 22, N. Y.
PLAZA 8-0800
CABLE "ARNWEISLAW, N. Y."
October 26, 1959

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

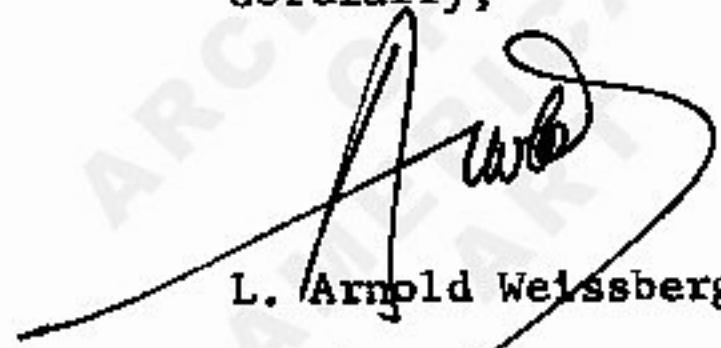
Dear Edith:

My mother is frightfully unhappy contemplating the empty pedestal where the Zorach "The Family" stood, and reminds me that she agreed to allow it to be lent for the Whitney Exhibition and the tour only on the understanding that she would have the bronze replica to take its place. Do please arrange to get it up to us, or my mother will be down in person to carry it off. She is a very determined woman!

I have been back to the Zorach exhibition several times, and it is very gratifying to see what large numbers of people are always there. It is one of the best arranged exhibitions I have ever seen.

Fond regards.

Cordially,


L. Arnold Weissberger

LAW:agg

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE DOWNTOWN GALLERY • 32 East 51 Street • New York 22, N. Y.

Received from The Downtown Gallery,
32 East 51st Street, New York, N. Y.,

Burchfield, SPRING THAW

Nickolas Thomas Ragsdale
Addison Gallery of American Art

10/27/59

Date

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

P r i v a t e P o s t C a r d

The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

HARRY L. BRADLEY

CHAIRMAN OF THE BOARD
ALLEN-BRADLEY COMPANY

136 W. GREENFIELD AVENUE
MILWAUKEE 4, WISCONSIN

October 27, 1959

The Downtown Gallery
32 East 51st Street
New York 22, New York

Gentlemen: Att: Mrs. Edith Gregor Halpert

Would you kindly assist us by filling in the present day valuation on the attached list of paintings purchased from your gallery.

This information is for insurance purposes.

A self-addressed and stamped envelop is enclosed for your use.

Thank you very much.

Very truly yours,

(Miss) I. E. Braeger
Secretary to H. L. Bradley

I. Braeger

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rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MB

PH type in ledger
& end dup for
over file

no cont

Harry L. Bradley

Chairman of the Board
Allen-Bradley Company

136 W. Greenfield Avenue
Milwaukee 4, Wisconsin

(copy of list returned to them 10/28/59)

PAINTINGS PURCHASED FROM THE DOWNTOWN GALLERY, INC.

<u>Artist</u>	<u>Title</u>	<u>Year Purchased</u>	<u>Value 10/13/59</u>
Marin	Incoming Southwester, Maine	1953	\$ 2,500.00
Davis	Color Notes for "Rapt"	1953	750.00
Marin	Peach Trees in Blossom, No. 3, 1948	1954	3,000.00
Feininger	Westward	1955	1,800.00
"	Northern Settlement -- 1955	1955	1,800.00
"	Watercolor - 1955	"	1,800.00
"	Baltic Calm - 1954	"	1,800.00
O'Keeffe	Black Door With Snow II	1956	2,500.00
Davis	Stele - 1956 40x52 1/2	1956 1500.-	12,000.00
Davis	The Outside 1955 18x14	1955 3000.-	2,000.00
Davis	Park Row 9. 1953 8 1/2 x 6 1/2	1954 600.-	400.00
Davis	Study for Peckade #3, 1958 16 x 12	1958 2500.-	2,400.00

(Signed)

THE DOWNTOWN GALLERY
32 East 51st Street
New York 22, New York

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

bruce's books

444 West Margaret

BOOKS · PRINTS
ART OBJECTS

Detroit 3, Michigan

October 27, 1959

Miss Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Miss Halpert:

Thank you very much for your orders of the 24th which have been shipped yesterday.

Regarding the distribution of the ABC FOR COLLECTORS... I quite understand the position that you are in on the distribution of this title but I am afraid that we cannot economically handle this item either. We are presently distributors for the University of Michigan Press on some 50 short quantity titles and find this quite enough at this time in addition to our regular operations in the new and out-of-print art book business.

Had we distributed the first printing of this booklet I think we could have handled it at the 50% of list price on the minimum 100 copies order proposition. I imagine that the book has reached some sort of partial saturation by now and that orders would be a trickle of re-orders. The bookkeeping alone would be a slight headache.

May I suggest that if you should publish anything similar to this in the future that we be given an opportunity to handle it. At this time I cannot see that we could profitably or efficiently handle the ABC FOR COLLECTORS. I'm sorry.

Thank you for the offer and thinking of us in regard to this matter.

Cordially,


Bruce Summerville

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175 West Cypress Lane
Westbury, L.I.
10/27/59

Mrs. Edith G. Halpert
Director
Downtown Gallery
N.Y.C.

Dear Mrs. Halpert:

I read, with interest, a recent article by Penny Fox referring to your activities, and Russian reaction, in connection with our art exhibition in Moscow. I found, in it, a degree of corroboration of judgments and anticipations, which I expressed in an article last July. I am enclosing it, and hope you find it of some interest.

Cordially yours,


Saul Levine

not to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

THE DOWNTOWN GALLERY 32 East 51 Street • New York 22, N. Y.

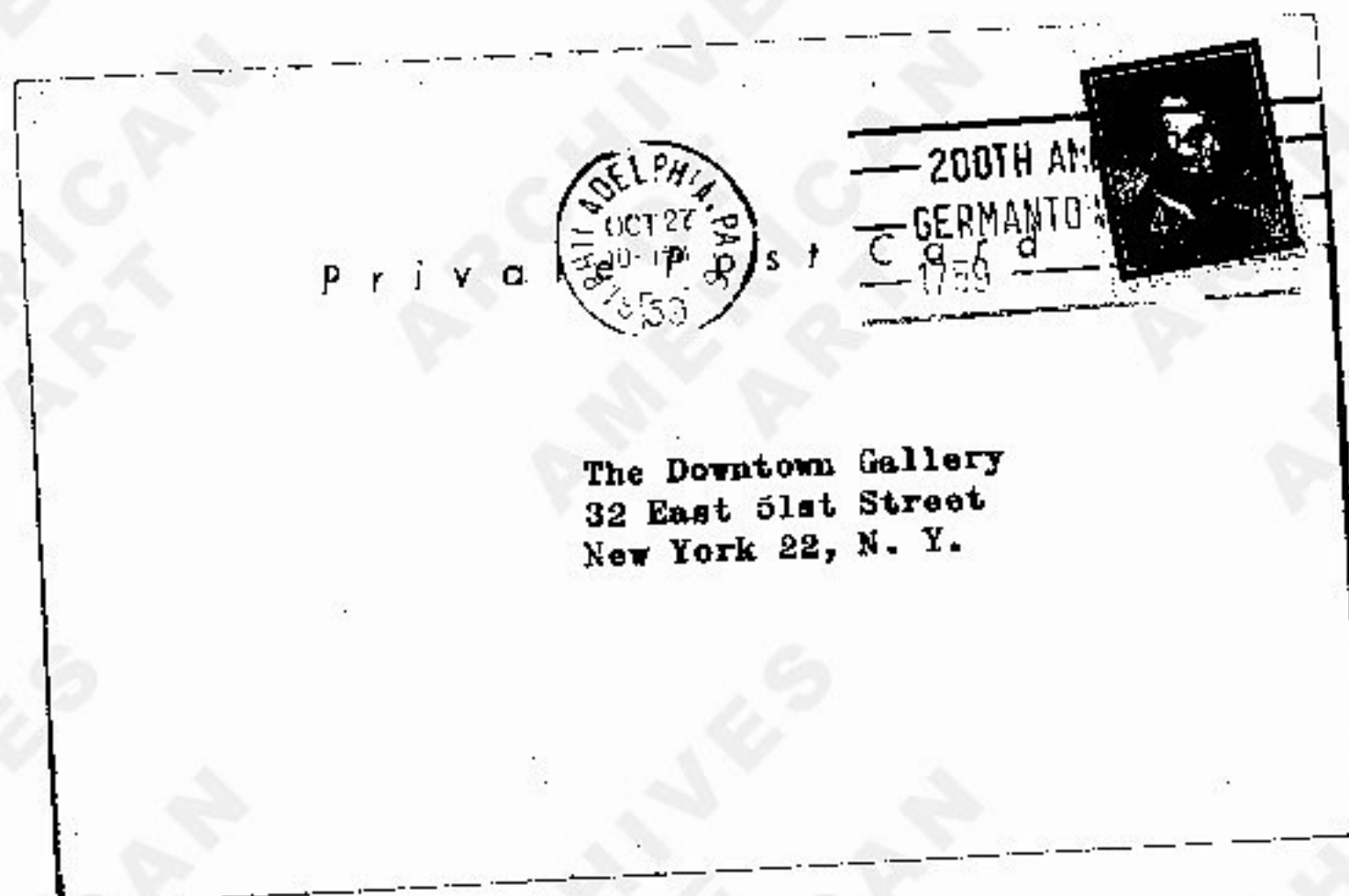
Received from The Downtown Gallery,
32 East 51st Street, New York, N.Y.,

Marin, SINGER BUILDING

Arthur D. Toomey
Philadelphia Museum of Art

Oct 27, 1959
Date

Print to publishing information (regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE DOWNTOWN GALLERY • 32 East 51 Street • New York 22, N. Y.

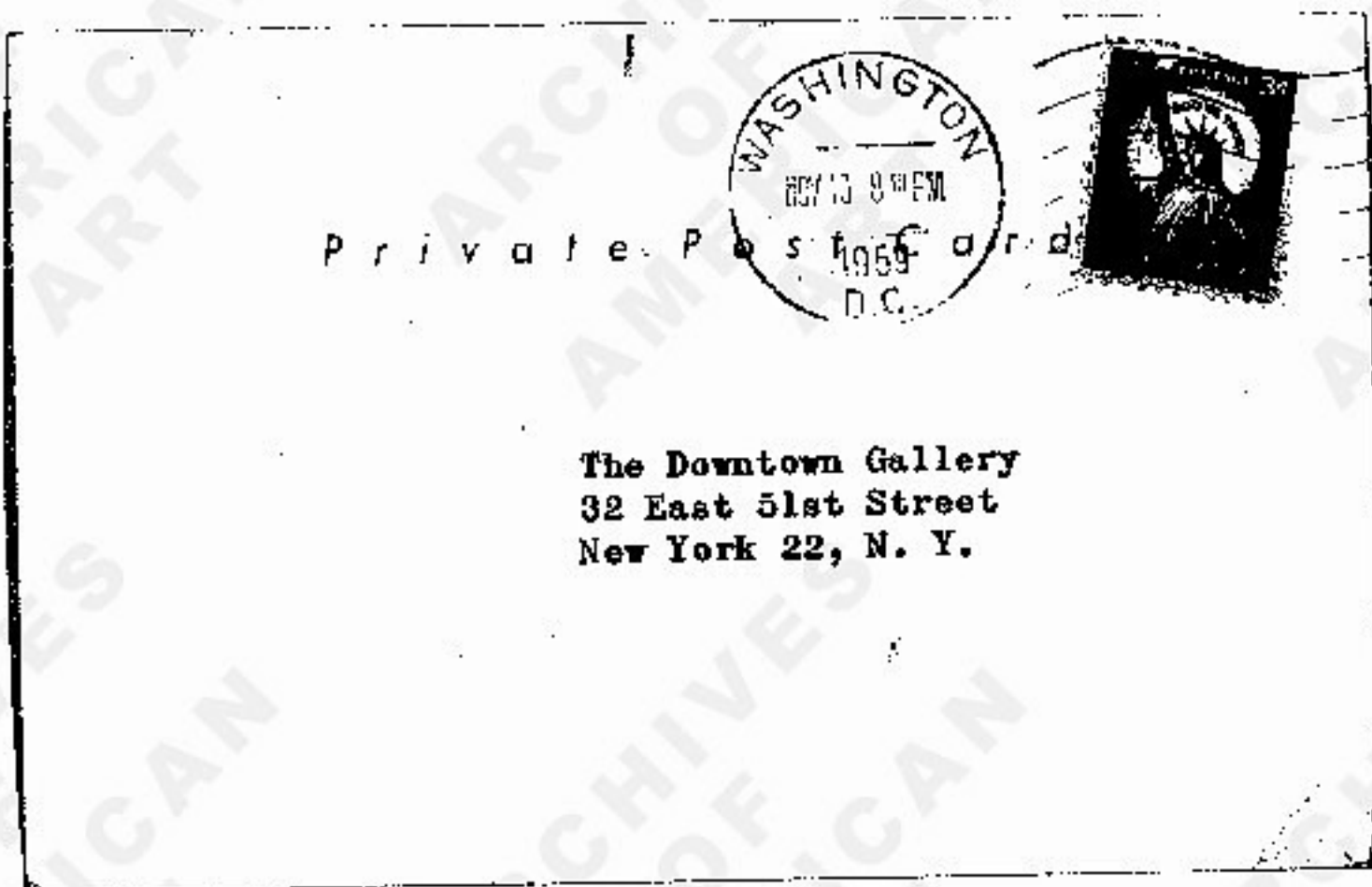
Received from The Downtown Gallery,
32 East 51st Street, New York, N.Y.,

Davies, ALONG THE ERIE CANAL and
Miller, ALBERT P. RYDER.

Emma Buis
for The Phillips Gallery

October 27, 1959
Date

rior to publishing information regarding sales transactions, auctioneers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



October 27, 1959

Mr. F. A. Picard
Picard Gallery
Sun Valley, Idaho

Dear Mr. Picard:

In reply to your inquiry regarding the Ben Shahn painting "When the morning stars" this was sold on the opening day of our current exhibition. The price was \$7500.

Sincerely yours

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Charles E. Slatkin

Galleries

115 East Ninety-second Street • New York 28, N. Y.

PAINTINGS
DRAWINGS
SCULPTURES

October 27, 1959

Miss Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

How very kind of you to write me as you did on October 24 with reference to the exhibition of drawings. I am delighted to know that Stuart Davis and William Zorach are interested to participate and of course all the other artists whom you represent should be included as well.

We are most grateful for your kind invitation to have us drop in and make a selection of drawings and as soon as the project has jelled and we have had our answers from the various artists, we shall take the liberty of phoning you to arrange an appointment with someone on your staff.

With renewed thanks, and our best wishes,

Sincerely yours,


Charles E. Slatkin

THE BRICK HOUSE
SOUTHERN ACRES
SHELBURNE, VERMONT

Dear Edith,

Thanks for the write up on my friend. She
must have a wonderful publicity agent is all
I can say. However I believe that the Art
World would be just as well off if she took up
some other field of work.

Am now hard at work painting over in neutral
colors the stage coach Inn and I hope to have
it looking better next year. That was my first
attempt 12 years ago. Duncan will also work
on the lighting this winter.

Lots of love. Everything goes the same
here.

Affectionately

Oct. 27th. 1959 *Clara*

October 27, 1959

WHITNEY MUSEUM OF AMERICAN ART
22 WEST 57th STREET
NEW YORK 19, NEW YORK

Thos Halpert

The Honorable Robert H. Thayer
Special Assistant to the Secretary of State
for Coordination of International Educational
and Cultural Relations
State Department
Washington, D. C.

Dear Mr. Thayer:

As a member of the committee of selection for the art exhibition at the American National Exhibition in Moscow, may I confirm my statement on Monday at the meeting of the State Department Advisory Committee on the Arts at the Whitney Museum, in regard to the painting by Jack Levine, Welcome Home.

The committee selected this exhibition entirely on the basis of artistic quality and importance. The Levine painting, generously lent by the Brooklyn Museum, was selected on this basis. In the committee's opinion, concurred in by the art world in general, Levine is one of the leading American artists of today. He paints slowly, and has produced few paintings of the scale and importance of Welcome Home. The committee knew from past experience that other important works by him, such as The Trial owned by the Art Institute of Chicago, Inauguration owned by the Roby Foundation, and Gangster Funeral owned by the Whitney Museum, were not available for loan overseas. We were also aware that they would be equally "controversial" -- some of them more so.

The reasons ascribed to the committee for our selection of Welcome Home are without foundation in fact. The committee would appreciate it if this erroneous impression could be corrected.

Will you allow me to enlarge a little on this subject? I received the impression on Monday that you attributed most of the controversy over the Moscow art exhibition to the inclusion of the Levine painting. May I recall that Representative Walter, in his speech of June 1, 1959, in the House, stated that "of the 67 artists chosen for the exhibition in Moscow, 34 -- a fraction more than 50 per cent -- have records of affiliation with Communist fronts and causes. Of these 34 there are 12 whose records appear to be relatively inconsequential. This leaves 22, or one-third of the 67 artists, with significant records." It was later reported in the press that Mr. Walter wrote the Secretary of State asking that the works of the 22 be eliminated from the exhibition. The subsequent controversy in Congress and the press revolved much more on these statements than on the inclusion of any particular picture; and it was based on the alleged personal opinions and affiliations of these 34 or 22 artists, mostly dating back to the 1930's, rather than on their actual works.

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 27, 1959

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

As a member of the committee of selection I have received, through the Museum's clipping service, a large volume of American press comments on the Moscow exhibition. I do not know whether you have studied these comments. To me the surprising and encouraging feature was the quantity and quality of press opinion favorable to the exhibition, and opposing the Congressional criticism of it. I should estimate that the majority of the press, including the larger and more influential newspapers, was on the favorable side.

All of us in the art world realize that contemporary painting and sculpture are "controversial," as are contemporary literature, music and drama. We realize that in the past a number of controversies have arisen from government-sponsored art exhibitions. We do not feel that the visual arts are unique in this, as we recall similar controversies about music, drama, and books included in the U. S. information centers abroad.

We also realize the problem of securing continuing Congressional support of the cultural exchange program in the face of these controversies and of opposition by certain elements in Congress. We are eager to strengthen the hands of our government in continuing and enlarging the role of the visual arts in the exchange program, because we believe that if these arts are minimized or omitted, the government will be presenting to the world a false picture of the United States today.

It was for these purposes that four leading national art organizations recently formed a joint committee, about which I am enclosing further information including a statement agreed upon at a meeting on October 14th. At the close of the meeting of the State Department Advisory Committee on the Arts on Monday, the visual arts members met with representatives of the joint committee, and all of us found ourselves in substantial agreement. We hope to have a similar opportunity to meet with the USIA Advisory Committee on Cultural Information.

All of us, I am sure, are working for the same large purpose, that of increasing understanding among the peoples of the world. In our field of the visual arts, I believe that the time has come for a meeting of minds between representatives of the appropriate Government departments and agencies, and representatives of the art world, if the visual arts are to have the place they deserve in our cultural exchange program.

Sincerely yours,

Director

LG:PM

As a member of the committee of selection for the art exhibition at the American National Exhibition in Moscow, I should like to present the following ideas:

The attacks on the exhibition have been based almost entirely on the alleged personal opinions and backgrounds of some of the artists, in most cases dating back many years. These attacks are not new, having been repeated by the same individuals and groups for at least twelve years. In every case they have been instigated by a small minority of ultra-conservative artists, mostly sculptors associated with the National Sculpture Society and the American Artists Professional League. These artists have had a virtual monopoly of governmental art commissions for the past fifteen or twenty years, and have a vested interest in opposing any broadening of governmental art policies. There are indications that they have an organization and are amply supplied with funds by wealthy sympathizers. They have opposed all constructive art legislation, and have attacked all governmental art activities which recognize viewpoints broader than their own. They have worked particularly through organizations like the American Legion, and through reactionary members of Congress. On at least three occasions (the State Department Collection in 1947, the "Sport in Art" exhibition in 1950, and the exhibition of twentieth-century American painting assembled by the American Federation of Arts for European circulation by the United States Information Agency in 1956) these attacks have succeeded in forcing the government to withdraw important exhibitions.

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In the present controversy, the House Un-American Activities Committee, aided and abetted by these artists, has already achieved much damage. The press has been given a completely distorted picture of the exhibition. Next year's appropriations for the United States Information Agency have been cut by \$2,000,000 as a direct result of pressure on another House committee, whose members were supplied with photographs of works in the Moscow exhibition. Pressure by one of the reactionary artists on the conservative chairman of another key committee has probably prevented favorable action on the pending bill for a Federal Advisory Council on the Arts, which has been endorsed by a large majority of all the arts, and has recently been unanimously approved by a subcommittee. Two leading American artists were subpoenaed to appear before the Un-American Activities Committee, were not permitted to present prepared statements and were forced to take the Fifth Amendment.

The great and encouraging difference between past incidents of this kind and the present one, is that the Administration and the United States Information Agency have for the first time resisted these attacks and have refused to censor the Moscow exhibition. In this stand the President has been supported by leading organizations and individuals in the art world, in the ratio of over ten to one. This has had a beneficial effect in the White House. Also the more liberal sections of the press have shown an unexpected support for the exhibition, and a healthy tendency to ridicule the opposition. All of this is to the good as concerns the present exhibition.

However, there is a definite danger that future governmental policies and programs will be affected by such attacks, which are bound to continue. It has been indicated that present policy forbids the exhibition of works by artists who are known communists or who have taken the Fifth Amendment. There is nothing to prevent the Un-American Activities Committee from summoning many leading artists, and on the basis of their past associations, forcing them to take the Fifth. If present governmental policy remains unchanged, the results on future exhibitions and other governmental art activities will be disastrous. The exclusion of important artists will not only cripple such programs, but will furnish made-to-order issues for foreign communist propagandists. I doubt whether most museums and collectors would lend to or cooperate in pre-censored exhibitions. The result would be the end of any governmental art activities except of an ultra-conservative kind.

The basic issue is simple. An artist's political and social opinions or activities are personal matters, distinct from his work, which must be judged on its merits. The government is not exhibiting the artists, but their works.

Only if the Administration adopts a policy for future art activities which recognizes this fundamental distinction, can such activities continue. The current official stand against censorship, the wide support from the art world, and the changing tone of the press, indicate that this is the time for this issue to be clarified.

There are two standing committees advisory to the State Department and the United States Information Agency -- the Advisory Committee on the Visual Arts of the Department of State, and the

Cultural Information Advisory Committee. It would appear to be the function of these committees to recommend such a changed policy. In this they should have the support and cooperation of all decent elements in the art world. A joint meeting of representatives of these committees and representatives of leading national art organizations, to consider this proposal, would be vitally important in the present situation.

I believe that if such a change in policy is adopted, and if the Administration and its agencies stand by it, the reactionary attacks will lose their effect, and the future of governmental art activities will be assured.

LLOYD GOODRICH

July 13, 1959

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

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Rome, Oct. 28, 1959

Mrs.
Edith Halpert
The Downtown Gallery
32 East 51 st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Thank you for the beautiful color transparency. Mr. De Luca will send you what due for it. Excuse me for the delay: I found your prompt answer in Rome after a period of absence.

To-morrow I shall meet Mr. De Luca and check with him which paintings of your list would fit in my book.

With many thanks and best regards

yours sincerely

Mirella Bentivoglio

Mirella Bentivoglio
Via Archimede 139
Roma (Italy)

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Rome, October 28, 1959

Mrs
Oliver Baker
25 Washington Square North
New York, N. Y.

Dear Mr. Baker:

I am preparing a book on the American painter Ben Shahn, which will be published in Italy. Mr. Ben Shahn, whom I met last year in Rome, said me that you are in possession of the color transparency of his painting "Arch of Triumph". Could you kindly send one to me for reproduction, with the note of postal and photographic expenses?

With many thanks and best regards

yours sincerely

Mirella Bentivoglio

Mirella Bentivoglio
Via Archimede 139
Roma (Italy)

Lawrence

*I don't have one, perhaps
you do.*

Oliver Baker

THE BRITISH BROADCASTING CORPORATION

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TELEVISION STUDIOS, LIME GROVE, LONDON, W.12

TELEGRAMS & CABLES: BROADCASTS, LONDON, TELEX * INTERNATIONAL TELEX 22182

TELEPHONE: SHEPHERDS BUSH 1244

28th October 1959

Dear Mrs. Halpert,

Very many thanks for sending us all the photographs, which are splendid.

We will be using quite a number of them and I will be sending you a list shortly. We take it that we have permission from the owners for the use of these photographs as we are going ahead on this assumption.

Yours sincerely,

Nancy Thomas

(Mrs. Nancy Thomas)
Producer - "Monitor" programme

Mrs. Halpert,
Downtown Gallery,
32 East 51st Street,
New York U.S.A.

FK

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To open see here →



Mrs. Halpert,

Downtown Gallery,

32 East 51st Street,

NEW YORK,

U.S.A.

← Second fold here →

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THE CURRIER GALLERY OF ART

192 ORANGE STREET

MANCHESTER, NEW HAMPSHIRE

CHARLES E. BUCKLEY

DIRECTOR

October 28, 1959

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

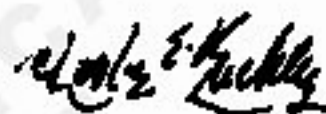
Dear Mrs. Halpert:

Many thanks for your letter of October 6 stating that we may pay for the O'Keeffe in January 1960. I am delighted that this is a satisfactory arrangement and that we are to keep the painting permanently in Manchester. I agree with you that it is a most handsome picture and I am happy to say that it has already aroused a great deal of interest and comment.

In your letter you mentioned that you were sending along a record of the exhibitions in which the picture has been shown as well as other data, but this information has not arrived as yet.

With best regards,

Sincerely yours,



CEB:hr

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
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Leo S. Guthman

October 28, 1959

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Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

DYBBVICK

Dear Edith:

I enjoyed the few minutes that I had with you--Next time, I hope it will be more.

I don't know whether I told you or not, but I have a small interest in a play called "The Tenth Man", which is due to open up in New York next week. I had the privilege of getting seats for the opening night, and I ordered two seats. I would like you to have them. They have already been paid for, but their whereabouts, I do not know. I ordered them through Caroline Burke Swann--Her telephone number is - CIRCLE 6-2244. I am going to drop her a note as well, to see that you get them. Whether they can be delivered to you personally, or will be at the box office in my name, is what you must find out. I saw the show in Philadelphia--My own opinion of it, I will reserve. Anyway, I think that you will enjoy an opening night--I always do--Sorry I can't take you, myself.

Fondly,

Leo

2629 South Dearborn Street
Chicago 16, Illinois

P. S. I haven't seen the show yet, but this is a clipping from the Sunday Tribune.

Enc:

LOOK

COWLES MAGAZINES INC. Look Building, 488 Madison Ave., New York 22, N.Y., MURRAY HILL 8-0300

October 28, 1959

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:


I am enclosing advance tearsheets of an article "4 Masters of Modern Art Select New Talents" which will appear in the November 24 issue of Look, out Tuesday, November 10.

I thought you would be particularly interested in this since both Stuart Davis and Ben Shahn are featured.

We wondered if it would be possible for you to exhibit this article from Look in your own gallery and if so, I would be delighted to send you full copies of the magazine next week.

Hoping that you may be able to do something with this, I am,

Sincerely yours,



Judy Stone
Circulation Promotion Department

JS/ab

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28 October 1959

Mrs Edith Halpert
32 E 51
New York 22

Dearest Edith,

The letter to Drumlovitch (the first letter) came back yesterday, but in the interim I have had trouble regarding the response to his work: since all the artists were down for the opening, I mentioned him to several: the reaction was negative to mediocre. And the reaction was worse on my pulling an artist into the gallery without the consideration of the roster.

I have just written Drumlovitch, telling him of my interest in his work and that I had hoped to ask him to join the roster, but that we had decided to keep it closed for another year.

I am, of course, disappointed, but as things stand now, the artists do have the right to get in on roster decisions.

Fond blessings,

831 Madison Avenue : New York City 21 : FR 9-2250

SAN FRANCISCO MUSEUM OF ART
CIVIC CENTER • SAN FRANCISCO 2, CALIFORNIA • HYMLOCK 1-2040

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October 28, 1959

Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

I will be in New York from November 10 through 16 and would love to see you some late afternoon if you have a moment. Would you take a look at your schedule and see if you can earmark a spot for me?

Yours sincerely,



George D. Culler
Associate Director

GDC:tf

*I was
Wed 11
or 5
dinner*



GPO: 1950-0000

UNITED STATES INFORMATION SERVICE

AMERICAN EMBASSY

LONDON, W. 1.

October 28, 1959

Dear Miss Halpert:

Thank you for your kind letter of October 16 advising me of your cooperation in regard to material for our Art News Bulletin. I look forward to your announcements and catalogues.

For your information I am planning to do an illustrated article on Ben Shahn's exhibition in London which opens at the Leicester Galleries today.

With best regards.

Sincerely yours,

Stefan P. Munsing

Stefan P. Munsing
Cultural Affairs Officer

Miss Edith G. Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22
N.Y.
U.S.A.

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October 28, 1959

Miss Rosalind Irvine, Curator
The Whitney Museum of American Art
22 West 54th Street
New York 19, N. Y.

Dear Miss Irvine:

Rudi Blech and Stuart Davis have gone over the series of
four paintings entitled EGG BEATER and we now have the
correct (I hope) sequence. Yours is evidently No. 2.
Will you please mark your records accordingly.

Thank heavens one mystery has been solved.

Best regards.

Sincerely yours,

Ellisph

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on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
may be published 50 years after the date of sale.

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FRIENDS OF THE WHITNEY MUSEUM of AMERICAN ART

22 WEST 54TH STREET, NEW YORK 19, N. Y. • Telephone: PLaza 7-2277

October 28, 1959

Mrs. Edith G. Halpert
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

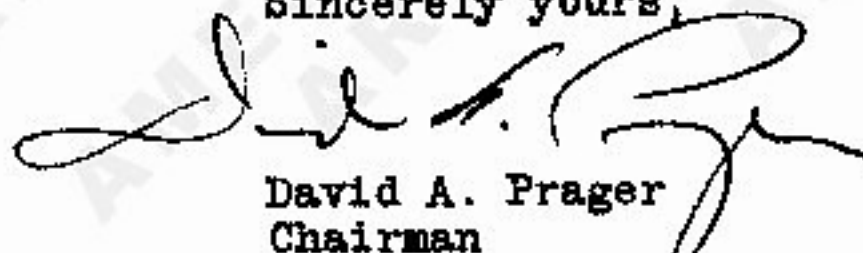
For the 1960 Exhibition of the Friends, the Exhibitions Committee has decided on an exhibition tentatively entitled American Business Collects American Art. The exhibition will be devoted to 20th Century American art owned by corporations and other businesses, the works to include paintings, watercolors, sculpture, possibly drawings, but not prints; the exhibition may include photographs of large-scale works such as murals and monumental sculpture.

The exhibition is designed to show the extent to which American art is used in business and the wide scope of this art. It is hoped that it will serve as a stimulus for further use and that incidentally many corporations will become interested in the organization of the Friends.

The exhibition is scheduled to open March 15 and run through April 24, 1960.

If you know of any companies owning American art, we would appreciate hearing from you.

Sincerely yours,



David A. Prager
Chairman
Exhibitions Committee

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October 29, 1959

Mr. Herman Warner Williams, Jr.
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Bill:

Just as a point of information, would you be good enough to
let me know the approximate date for sending you the final
list of exhibits. I have made a few revisions and recall
that either you or Henri Barre suggested cutting down on the
number.

When I hear from you I shall send you the detailed information
as to title, date, medium, etc., as well as any other data
which you may require.

I hope to see you in New York in the very near future.

My very best regards.

Sincerely yours,

RMH:ph

October 29, 1959

Mr. Thomas L. Cheney
Davis & Cheney
68 Main Street
Danbury, Connecticut

Dear Mr. Cheney:

On October 15th you sent me a letter together with a map of the property which I have or will acquire from Nufer Bolmer. I was out of town and did not get a chance to check it but I am still somewhat disturbed because there is no indication as to which section of the property Bolmer conveyed to his brother. Is it possible to get a drawing of that particular section? He said originally that it was three acres, if I remember correctly; but originally, too, I wanted to make sure, and said so at the time, that it does not involve any of the Summers property but lies mostly in the purchase from Kelly.

My accountant called my attention to the fact that I have lost quite a sum involving the interest on the money which has been dormant all this time and I am truly distressed that the transaction has involved what he calls the most extraordinary delay. He called my attention to the fact, also, that the certificate of title has not come through. Naturally I am very distressed also to learn that only 18 acres of the land is suitable for building or has any value, making the price per acre pretty stiff to say the least. However, I suppose there is nothing I can do about the matter at present and I certainly don't want to get involved with any gifts or whatever, if and when the deed is finally signed.

I expect to leave town within a week or so and hope to hear from you before then. Thank you for your courtesy.

Sincerely yours,

EGH:pb

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researchers are responsible for obtaining written permission
from both writer and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
publisher is living, it can be assumed that the information
may be published 60 years after the date of sale.

October 29, 1950

Mr. Joseph Ebenhart
169 Cherry Street
Burlington, Vermont

Dear Mr. Ebenhart:

I do hope you will forgive me for appearing so negligent after your great kindness in offering the pastel to me. As I mentioned to you during our telephone conversation, I was away, and as a matter of fact, for the first time in the many years, missed the Antique Show at the Armory, and therefore did not get started on this picture until a few days ago.

The client I had in mind for so specialized an item was not interested in the picture and since it is not quite the type that fits in with our general collection, I am returning this to you. I trust that the delay has not inconvenienced you.

Won't you please send me a bill for your expenses — shipping and telephone costs — and please do not be discouraged from advising me of any other material you may have available in the future.

Again, many thanks for your kindness.

Sincerely yours,

ECHeph

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October 20, 1958

PO [Signature]
Mrs. Harry J. Epstein
628 West 69th Street
Kansas City 13, Missouri

Dear Mrs. Epstein:

Thank you for your letter.

I was delighted to learn of your enthusiasm for Ben Shahn's painting WHEN THE MORNING STARS. Obviously a great many others agree with you as the painting was sold on the opening day and there were at least fifteen other visitors who were prepared to purchase it subsequently. As indicated in the catalogue, it was a large painting for this artist, and the price was \$7500.

+ In preparation for our 34th Annual Christmas Exhibition, Shahn is sending a number of recent drawings and two or three watercolors. When these arrive, I shall send you two or three photographs with all the pertinent data. The Christmas exhibition opens on November 17th and material should reach us about a week ahead. It is always a very exciting event and I wish it were possible for you to be here at that time.

Sincerely yours,

EEH:ph

The Florida State University
Tallahassee

DEPARTMENT OF ART

October 29, 1959

Mrs. Edith G. Halpert
32 East 51st Street
New York, New York

Dear Mrs. Halpert:


I am indeed very pleased to hear from Karl Zerbe on his return from New York that you have consented to address the Symposium at Sarasota next spring. I can think of no one I personally would rather have, since I have followed your encounters with, shall we say, public and official taste with great admiration.

To officially endorse Karl's verbal invitation to you, may I now invite you to address the Annual Art Symposium at the Ringling Museum in Sarasota, Florida at sometime between the dates of April 25 through 29, 1960 inclusive? The subject and time of your speaking to be entirely at your convenience.

The University will provide first class air or other transportation and the embarrassing small honorarium of fifty dollars per address. It may be that Karl spoke only of one talk, and we will be delighted to have that much, but should you feel so inclined we would welcome two lectures, doubly.

I know that Mr. Kenneth Donahue, Director of the Ringling Museum, and Mr. Clinton Adams, Head of the Department of Art at our sister institution, The University of Florida at Gainesville, all of whom co-sponsor the Symposium with us, join me in expressing our keen satisfaction and anticipation at your acceptance of our invitation.

Sincerely yours,


Adolph Karl
Associate Professor
of Art

We always have adequate projection equipment available in the Asolo Theatre at the Museum where the "lectures" or addresses are held. These are just as informal as the Speaker may want them to be and can be illustrated with slides or not, as you please. The audiences vary between 100 or 150 to the full capacity of the theatre which is in the neighborhood of 300. The audiences are courteous, mixed in background, but highly receptive—if I may say so...Karl sends his warmest greetings.

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AFA

Fogg Art Museum
Harvard University
Cambridge 38, Massachusetts
October 29, 1959

Mrs. Edith Gregor Halpert
Director, The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

I should like to introduce myself as Stuart P. Feld,
a Graduate Student in Fine Arts at Fogg Museum, Harvard
University.

At the present time, I am gathering material concern-
ing the 19th century Massachusetts painter, Erastus
Salisbury Field, and it is in this connection that I am
writing to you at this time. It is my understanding
that over the years you have owned a number of pictures
by Field, and I imagine that along the way you have been
able to accumulate some information pertaining to his
life, or to his works, or perhaps both.

I am planning to be in New York during the latter part
of next week, and I wonder if I might take a few moments
of your time on Friday or Saturday morning, in order to
see any material pertaining to Field which you might have
in your files. I shall await word from you as to whether
or not one of these times will be convenient.

Thank you very much for your attention.

Most sincerely,

Stuart P. Feld
Stuart P. Feld

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purchaser is living, it can be assumed that the information
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Grand Rapids Art Gallery

October 29, 1959

Miss Anne Keller
1836 San Lucia Drive S.E.
Grand Rapids 6, Michigan

Dear Miss Keller:

I am really ashamed of myself but working as we do from day to day I find it very difficult to plan anything as far as six months ahead. I am referring to the March date you suggest. Is it really necessary to have a specific day set? If so, I shall pull myself together and work out the season's schedule beyond the first of January, which is as far as we have arrived in the exhibition plans for the gallery. Won't you please let me know.

Sincerely yours,

EGH:pb

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Leo S. Guthman

October 29, 1959

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

In today's mail, I received the tickets for the opening of the "Tenth Man".

I hope you enjoy it and, of course, give it a plug.

Fondly,

Leo

2629 So. Dearborn St.
Chicago 16, Illinois
Enc:

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October 29, 1966

Mr. George Heard Hamilton
Yale University
New Haven, Connecticut

Dear Mr. Hamilton:

In preparation for the publication of the forthcoming monograph on Stuart Davis, Rudi Blesh and the artist finally solved the sequence mystery of the four examples entitled EGG BEATER. The sequence is as follows: Phillips Gallery, No. 1; Whitney Museum, No. 2; the Lane Foundation, No. 3; and your version is No. 4. Would you be good enough to mark your records accordingly. Thank you for your cooperation.

Sincerely yours,

EGH:ph

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Phone

October 29, 1949

Mr. Allen Kander
Allen Kander and Company
1022 Eye Street, N. W.
Washington 6, D. C.

Dear Mr. Kander:

As the month draws to an end, I am writing to you again regarding the balance of \$250. still due on your account. Evidently you forgot to send us a duplicate check to replace the one mentioned in your letter of July 3rd.

I shall be most grateful indeed if you would "wind up your obligation" by return mail.

Sincerely yours,

EGH:pb

April 1951

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October 29, 1959

Dr. Milton Kramer
128 East 83rd Street
New York, N. Y.

Dear Milton:

For a long time I have wanted to talk to you about this but have always found it very embarrassing. Therefore I decided to write to you instead.

Because all these years you have refused to send me a bill, I have from time to time neglected to take care of actual or imaginary ills. I have always felt very strongly about paying for professional services, which provides me with complete freedom in asking for them. You have been extremely kind, thoughtful, and generous, but I always feel that I am imposing on you, despite the fact that you have tried to make it very easy for me.

It occurred to me that you might recommend a younger, less important physician for my minor ills, who can consult with you and who can send me to you when any problem occurs. I could then indulge myself by having home visits, if necessary, without any hesitation. I could also feel much more comfortable about taking up a great deal of time if it is something that I feel like discussing at length. Whatever you decide, I want to make sure that you will allow me to pay for your professional services as everyone else does. There are times when I really would like to talk about my ills in great detail. As you gather, I am getting to be more and more like mother who enjoyed discussing her symptoms although I doubt whether I can ever become quite as poetic and find as many similes. For instance, my constant inertia and sleepy sleepiness disturbs me greatly because I am not functioning normally in my work and have to exert a tremendous pressure and stay up until all hours to complete a very simple job. If shots are required, a beginner who knows how to use a needle could step by and do it here.

I hope you understand what I am trying to say but it is basically the desire to get a bill from you for this year's services and the knowledge that I will get them in the future. Meanwhile, many, many thanks for all you have done for me -- including calls to other doctors about my family, my artists, etc. -- and what you have done for Stuart Davis.

Sincerely,

KRAUSHAAR GALLERIES

32 EAST 57TH STREET, NEW YORK 22, N.Y.

PLAZA B-2791

CHARLES W. KRAUSHAAR
ANTOINETTE M. KRAUSHAAR

October 29, 1947

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York City

Dear Mrs. Halpert:

Mr. Locher asks us to give you the prices of the
two Marin water colors. We had them at \$1,500 each.

Sincerely

Antoinette M. Kraushaar

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October 29, 1959

Mr. William H. Lane
Standard Pyrexoid
Leominster, Massachusetts

Dear Bill:

Rudi Rlesch and Stuart Davis have gone over the series of four paintings entitled **NOG BLATZ** and we now have the correct (I hope) sequence. Yours is evidently No. 3. Will you please mark your records accordingly.

Thank heavens one mystery has been solved.

Best regards.

Sincerely yours,

EGH:sp

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R7-P4

1959 OCT 29 PM 2 59

LDD489 ZL UK LONDON 23 29

LT DOWNTOWN GALLERY

32 EAST 51 STREET NEWYORK22USA

CAN YOU SUPPLY TWO IMPRESSIONS PASSION SACCO ON

JAPON PAPER LIKE PORTRAIT SACCO

LEICESTER GALLERIES.

*Sorry, Passion printed on only one type paper.
Downtown*

October 20, 1959

Mr. Arnold H. Marentant
Suite 3450
Prudential Plaza
Chicago, Illinois

Dear Mr. Marentant:

In clearing out my Moscow file, I came across the enclosed clipping which I had brought with me from Russia with the intention of mailing it to you. It is from Izvestia, dated July 30, 1959.

No doubt Sidney Lazard of the Chicago Sun & Times forwarded this to you long ago, but I just wanted to make sure that you saw this and would be as amused as I, not only with the heading "American Capitalist re the Land of Socialism."

In any event, it gives me a sense of importance to address a capitalist.

My best regards.

Sincerely yours,

ECM:apb

Enclosure

October 29, 1959

Mr. Paul Messanyi
12 East 75th Street
New York 21, N. Y.

Dear Mr. Messanyi:

We shall be very glad to cooperate with you in connection with the exhibition you are planning at The New School for Social Research.

All the artists, with the exception of Marguerite Zorach, are represented by this gallery and if you will communicate with us about January we shall be better prepared to give you specific titles. At the moment there is nothing available by Stuart Davis and very little by Mattner and Zorach both of whom have the bulk of their material in one-man exhibitions.

Won't you communicate with me again in January?

Sincerely yours,

EGH:ph

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 29, 1959

Mr. Walter A. Mees
Mees Gallery
189 Avenue Road
Toronto, Ontario, Canada

Dear Mr. Mees:

I have just come across some correspondence that passed between us during the month of June in connection with the work of Max Weber. At that time I send you seven photographs of the artist's work. Since then, three of the paintings have been sold and I am sure that you have no further use for the photographs.

Would you be good enough to return them to us and, if you are still interested, we shall try to substitute more pictures which are actually available at the present time.

Thank you for your courtesy.

Sincerely yours,

EGH:pb

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October 29, 1959

Mr. Laron B. Munson
Munson Gallery
275 Orange Street
New Haven 10, Connecticut

Dear Mr. Munson:

Lawrence Allen referred the letter to me quite some time ago, but I have postponed my reply in the hope that we could make some better arrangements.

As you know, we work on a consignment basis with the artists and the general custom is to allow a 10% discount as we do the Museum of Modern Art and other museum sales departments. We have been obliged to make the same arrangement with the few galleries to whom we make consignments.

As you also know, the interest in American art has increased to tremendous proportions in recent years and our great problem is having sufficient material to show to gallery visitors. Insofar as prints are concerned, we are in a better position because they are made in quantity, but even in this instance the activities are extraordinary. I am enclosing an announcement of an exhibition being held in London.

I have been very pleased with your interest and your activities and wish I could be more helpful. Since we receive a third from the artist, it would be impossible for us to increase the discount to 25%. This would not only establish an impossible precedent but would represent a loss to us just in the record-making, bookkeeping, etc. Why don't you do what a great many galleries have been obliged to do with reconsignments of outstanding American artists? This includes such museums as City Art Museum in St. Louis and others. An additional 10% is charged to the client for making the works of art available locally and for the privilege of having the judgment of the dealer or the curator as an aid to the client.

The next time Shahn comes in I shall discuss the matter with him to ascertain whether he would be agreeable to a special concession in your case. Meanwhile, many thanks for your cooperation.

Sincerely yours,

RMH:pb

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October 29, 1956

Mr. Ralph T. Coo, Curator
Paintings & Sculpture
William Hockhill Nelson Gallery of Art
Kansas City 11, Missouri

Dear Mr. Coo:

A consignment invoice was mailed to you several days ago and we are arranging with Bodworth to pick up the material immediately for shipment to you.

The prices listed are the regular retail figures but they always allow a 10% discount or commission to all institutions, whether the objects are purchased or sold.

I, too, enjoyed our visit very much and hope that you will be in New York soon again.

My best regards.

Sincerely yours,

EGH:pb

October 29, 1950

Mr. Duncan Phillips, Director
The Phillips Gallery
1600 21 Street N.W.
Washington 9, D. C.

Dear Mr. Phillips:

For some years there has been a slight confusion about the four paintings entitled EGG BEATER produced by Stuart Davis in 1927 and 1928. I am referring to the sequence.

Rudi Blesh who has been working on another Davis monograph spent considerable time with the artist and we now have the correct information. The sequence is as follows. The example you own is No. 1; that of the Whitney, No. 2; William Lane owns No. 3; and Mr. Hamilton, No. 4. Will you therefore please mark your records accordingly.

It has been a long time since we have had the pleasure of seeing you and I hope that when you are next in New York you will pay us a visit.

Sincerely yours,

E. H. R.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or art dealer is living, it can be assumed that the information may be published 60 years after the date of sale.

stedelijk museum

gemeentemusea amsterdam

stedelijk museum 29th October 1959

amsterdams historisch museum

museum fodor

museum willet houthuyzen

paulus potterstraat 13

telefoon 7321 66

no. 18101

June 16

Miss Edith Halpert,
32 East 51st Street,
New York N.Y. U.S.A.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Miss Halpert,

As I hear one of the staffmembers of the Museum of The Hague contacted you about the possibility of a Shahn-exhibition in The Hague and received the necessary documentation from you.

As you know we wanted already for a long time to organize a Shahn-show in Amsterdam I do not need to explain my feelings when I heard about the other project.

After some discussion we came to the solution that Amsterdam should show first. Wijzenbeek will write you too.

The scheme could then be:

1. Amsterdam, Stedelijk Museum,
2. Bern, Kunsthalle,
3. The Hague, Gemeentemuseum.

He suggested that owners of the pictures would more easily separate themselves from their treasures during summerholiday. In that case the schedule could be:

1. July 22nd - September 4th 1960
2. September 16th - October 10th
3. October 21st - November 21st.

The material could be collected in U.S.A. during the last days of June and redistributed in the beginning of December. From the point of view of the museum and the Amsterdam public I should prefer to start after September 20th, but if at that period owners would be more difficult I am willing to give in and start in July.

Of course I should very much like to have also drawings, graphic art, posters, books and photographs (those for the farm security agency).

I should be happy to hear your reaction to this proposal as soon as possible.

Sincerely yours,

W. Sanberg

W. Sanberg,
Director of the Municipal Museums.

*I am writing at the same
time to you, also on
behalf of mr. wijzenbeek*

October 29, 1959

Miss Lilly Weil Jaffe, Curator
Temple Emanu-El Museum
Arguello Boulevard and Lake Street
San Francisco, California

Dear Miss Jaffe:

I am sorry that I did not write to you before, but as you know, the gallery was closed during the summer, and besides, I have been waiting to ascertain whether we can get together a show of any kind. I am now enclosing a card announcing an exhibition held in London. You will note that this is limited to the graphic work of Ben Shahn despite the fact that the Leicester Galleries were very eager to have a collection of paintings as well. The two recent examples of Shahn's work listed in the enclosed catalogue of our current exhibition were sold the opening day and we have a few small drawings in the gallery at the present time.

Under the circumstances, I really cannot see how we can organize any exhibition of Shahn's work other than a small group of his prints. A good many of the editions have been sold out and when we hold our first exhibition of his serigraphs in December, I imagine that a number of the other editions will be sold as well. The only thing I can suggest is a loan exhibition, which will be an expensive process, as you know. We have worked with Gump in San Francisco, and during the last visit of the curator, she was obliged to buy outright five of the prints and we were obliged to refuse to send any others as supplements to a small show.

I feel very unhappy about sounding so precious but the art field has become a very difficult one in recent years, particularly in our case where we have a very small number of artists functioning and the production of each artist is extremely limited. The market in New York is very extensive and as new paintings come in, they are sold immediately, leaving us no stock on hand and making it impossible to cooperate with any other organizations, much as we desire. This has been our practice in the past and we were always happy to cooperate with other institutions. After the first of January, when we see what prints remain for sale, I shall be in a better position to get in touch with you with detailed information. At the moment there really is so little available that there is no possibility of an exhibition anywhere. Please forgive me and do try to understand our position.

Sincerely yours,

EGH:pb Enclosures

October 29, 1959

Mrs. Helen Valentine
25 East 83rd Street
New York, N. Y.

Dear Helen:

Thank you so much for sending me the booklet.

Indeed, Bill's death was one of the great tragedies. I do not recall when I was so shocked and so bitter. It all seems terribly unfair, unjust, and unreal.

Since you are so close to Cipe, I wonder if you can tell me what I can do to be of some help to her. Fred Friendly and I are getting together very shortly to discuss in greater detail the exhibition to honor Bill. I am a little vague about this and hate to call on Cipe to discuss the matter at this time. Have you any suggestions? I doubt whether the Museum of Modern Art would consider such an exhibition or any other museum, for that matter, for several reasons including the fact that most organizations are pretty well set in their schedules. In any event, I should love to talk to you about this if you have a moment, but meanwhile if you can think of some way that I can cheer up Cipe I would be most grateful to you.

Sincerely yours,

EGH:ph

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October 29, 1969

Miss Eulalia Carl, Director
Sales and Rental Program
Walker Art Center
1710 Lyndale Avenue South
Minneapolis 3, Minnesota

Dear Miss Carl:

I am so glad that you are planning to be in New York very shortly.

When you are here we can discuss the material you desire for Mrs. Harold Siegel and the talk as well.

Sincerely yours,

EGH:pb

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October 29, 1959

Mrs. Seiden Washington, Jr.
2532 Scottwood Avenue
Toledo 10, Ohio

Dear Mrs. Washington:

As I mentioned in my previous letter, there is very little we can send you in the price range mentioned of \$100 to \$150, other than prints or some original drawings by younger artists. I am now enclosing a list with all the pertinent data. Biographical notes on the artists are enclosed as well, together with a catalogue of our current exhibition.

We shall follow your wishes in sending the material prepaid and forwarding a bill of the costs involved. Since it is customary to give 10% to any exhibiting institution, I should you should take advantage of the commission to make up for some of the expenses involved.

Good luck with your show.

Sincerely yours,

EGH:pb
Enclosures

October 29, 1959

Mrs. J. Watson Webb
The Frick House
Southern Acres
Shelburne, Vermont

Dear Electra:

I have been looking at both the embroideries and am going out of my mind because I cannot decide which is the better of the two and I certainly want you to have the better one. Shall I have it shipped to Shelburne, or is there someone motoring up in the near future?

I can't wait until the latter part of November. It will be so wonderful to see you and maybe coming back to New York will tone you down a bit as there will be no repainting to do and thirty houses to look into, check up on, et cetera. I know that I find a weekend in the city much more restful than going up to Connecticut and you will just have to learn to behave yourself when you get to New York. Mr. Webb can have all the warmth and quiet here as well.

And so, until I see you,

Affectionately,

EGH:pb

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L. ARNOLD WEISSBERGER
180 EAST 86 STREET
NEW YORK

October 29, 1959

Mr. Mitchell Soporin
Brandeis University
Waltham, Massachusetts

Dear Mr. Soporin:

I have talked to Mrs. Edith Halpert of my wish to make a gift of a Max Ernst painting to Brandeis University, and Mrs. Halpert has suggested that I write directly to you.

It is an oil painting called "The Mask", size approximately 8" x 10".

If you will be good enough to advise me at your early convenience whether Brandeis University will accept the picture, I shall be glad to send it on.

Faithfully yours,

LAW:sgg
cc: Mrs. Edith Halpert

C
O
P
Y

8896

L. J. WIMAN
PUBLIC ACCOUNTANT AND AUDITOR
99 JOHN STREET
NEW YORK 38, N. Y.

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October 29, 1959

Edith Gregor Halpert
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Under date of September 23, 1959 we mailed to you certificate # 8896 (enclosed herewith) which has since been returned to this office by Mr. Lawrence Allen of The Downtown Gallery who requests that we give you additional information relating to the enclosed certificate.

Please be advised that our records show that a payment of \$250.00 was made to Edith Gregor Halpert on June 4, 1959 in payment of a loss sustained by you on March 30, 1959 involving a three strand string of pearls secured from Walker & Ebeling Inc. If this information is correct please sign the enclosed certificate and return in the attached addressed envelope.

Very truly yours,

L. J. Wiman
L. J. Wiman

LJW:VB
encl.

SONNEBORN BROTHERS, INC.

3025 TAYLOR STREET

DALLAS 26, TEXAS

EXECUTIVE OFFICE

ALFRED L. BROMBERG
MANAGER

October 30, 1959

The Downtown Gallery, Inc.
32 East 51st Street
New York, New York

Gentlemen:

RE: Ben Shahn Drawing
"Triumphant Bird"

We have finally received the above drawing covered by your ticket #6780 of October 10th, \$450.00, and while we like the drawing, it occurs to us that the price is high. We are willing to pay \$400.00 for it and if we can hear from you favorably, will be glad to send check for that amount.

May we hear from you?

Very truly yours,

Alfred L. Bromberg
3201 Wendover Road
Dallas, Texas

ALB:jh

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Colonial Williamsburg

Restored by John D. Rockefeller, Jr.

Williamsburg, Virginia

October 30, 1959

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

You will perhaps remember me from a visit you made to Williamsburg several years ago.

A group of us have formed a small gallery in Williamsburg. We opened last month and have enjoyed considerable interest and encouragement from the community. We are fortunate in having been able to rent a perfectly adequate house adjacent to the restored area, and while our ambitions are somewhat modest, our standards are high. This is entirely a non-profit endeavor operated completely by volunteers. In our first couple of weeks we have sold some thirteen paintings, which we feel is largely attributable to the excitement of our opening and not indicative of a regular volume of sales.

I am enclosing a copy of a letter which introduced our gallery. At present we have about one hundred and fifty members, and we are enjoying considerable local attention. Many people, we think, are intrigued by the idea of a contemporary gallery in Williamsburg. Happily, we have the blessing of Colonial Williamsburg.

I am going to be in New York on other business late in the week of November 9 and if convenient, I would appreciate the chance to drop in and talk with you briefly on Friday 13, preferably in the morning.

I do not know if you ever work with other galleries or not, particularly so fledgling a group as ours; but I would like to explore the possibility of hanging several of your

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Miss Halpert

-2-

October 30, 1959

pictures here in a new show we plan for January on some sort of split-commission basis in the event of sales.

If you are able to see me on November 13, please let me know at Post Office Box 1026, Williamsburg, Virginia.

Very sincerely yours,

POL
Peter A. G. Brown
Peter A. G. Brown

Enclosure

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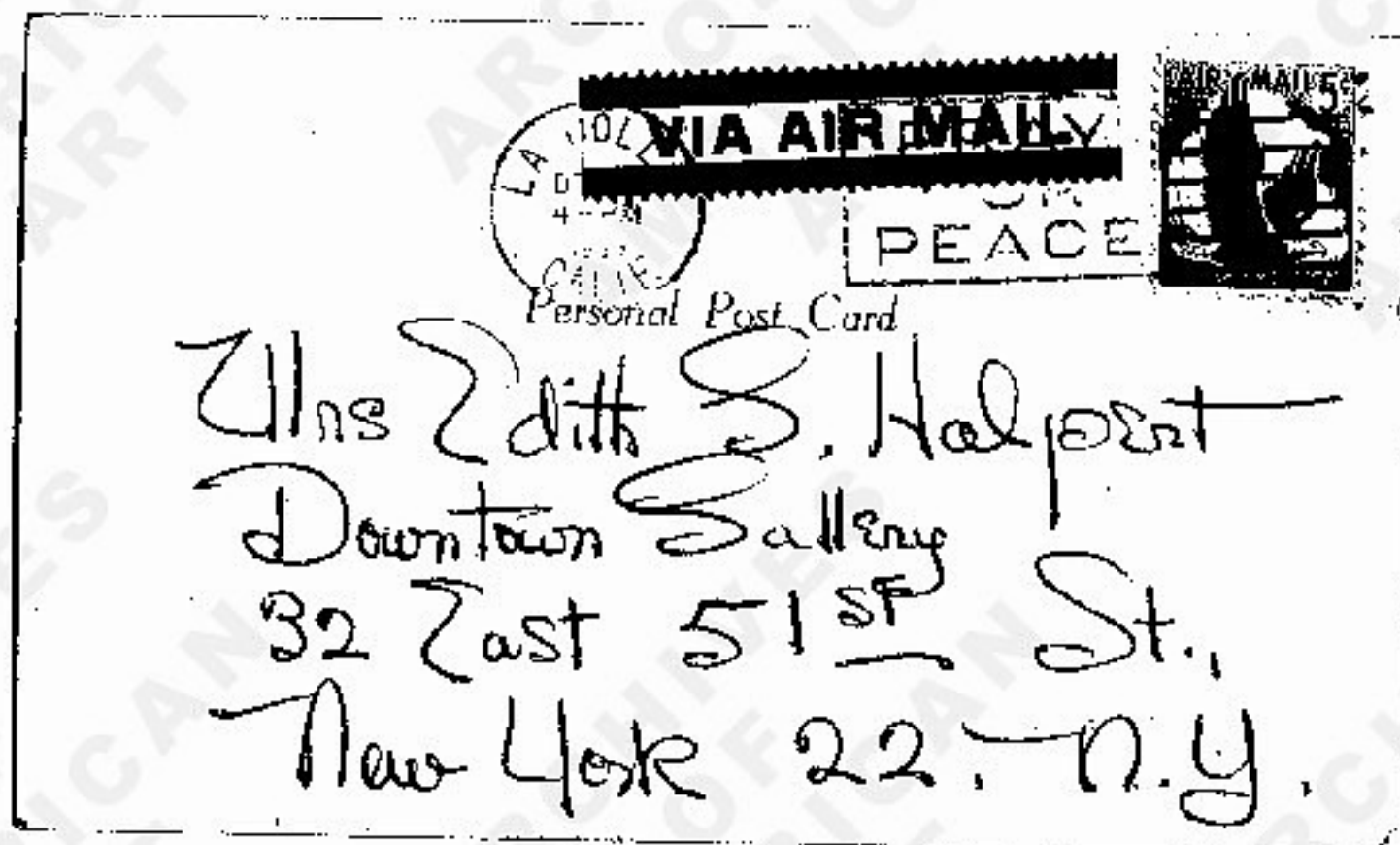
EARLE W. GRANT

2922 Nichols Street

San Diego 6, California

Dear Edith: Arriving Hotel Sladstone
Monday late afternoon meeting together
Looking forward to seeing you.
I'll Ring you on Wed 1112 Tuesday
Bring us Good Weather - no Rain.
I took your advice as to Hotel.
Oct. 30th [1959] Fondly Earle

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THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

THE DEPARTMENT OF PHOTOGRAPHY
EDWARD STEICHEN, DIRECTOR

October 30, 1959

Dear Mrs. Halpert:

Mr. Steichen has asked me to send you
this copy of the Department of State's translation
of the PRAVDA article on "The Family of Man."

With all best wishes and kind regards,

Sincerely,

Grace M. Mayer
Grace M. Mayer

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

GMM/pmw

enclosure

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Edwin C. Wilson
3122 P Street, N. W.
Washington 7, D. C.

Oct 30 - 59 -

To Downtown Gallery:

Chiefs for
\$150.⁰⁰ herewith in payment "California
Rebonds - 1920" by William Zorach.
When will Zorach Exhibition
Event be concluded?

Please return receipts bill -

Edwin C. Wilson

THE BRICK HOUSE
SOUTHERN ACRES
SHELBOURNE, VERMONT

Dear Edith,

Why dont you keep the embroideries till I get into town. I hate shipping anything these days by express, they are so rough with their packages. You want me to choose and I want you to choose and as you say there is little to choose between.

We have had such dreadful weather here rain almost every day and ofcourse it has knocked our landscaping and planting to pieces. Poor Duncan is ~~tearing~~ pulling his hair out. We have finally a fine setting for the Merry Go Round started but there it sits now and we can't get onto the land.

All my love and we will be down before Thanksgiving.

Devotedly

Oct. 31st. [1959?] *Elleto*

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October 31, 1969

Dr. Wilfred C. Hulise
110 West 96th Street
New York, N. Y.

Dear Dr. Hulise:

Enclosed please find our statement of your account.

Although I find it embarrassing to write to you about this, I am sure you will understand our position in the matter, as we are responsible to our artists, and although we encourage a time-payment plan, it is important for us to get checks periodically within a much more limited time than the three-and-a-half-years period (the last payment is dated November 29, 1967). I shall be most grateful for your cooperation in mailing a check by return mail. A self-addressed envelope is enclosed for your convenience.

And I hope to have the pleasure of seeing you soon.

Sincerely yours,

EGH:pb
Enclosures (2)



169 avenue road, toronto, ontario, canada • phone wa. 4-9032 • fine paintings • master lithographs

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31 October 1959

Miss Edith G Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

Thank you for your letter of 29 October 1959. I return herewith the photographs you requested.

Unfortunately, my client was unable to make up his mind, and requested that I obtain color slides, rather than black and white photos of Max Weber's paintings.

I would be grateful if you would be good enough to send me some color reproductions of some of his work you have currently available.

Thank you for your fine cooperation, and looking forward to hearing from you.

sincerely yours,

Maxine A. Brown

WAM:lm
encs: a/s

from Edith Gregor Halpert
32 East 51 Street
New York 22, N. Y.

November 1, 1959

Dear Mr. Cook:

As you requested, I am enclosing a copy of the report I read at the meeting of the Advisory Committee, on Monday, October 25th. I am adding some of the quotes I read, but am omitting the oral interpolations.

If I exaggerated the importance of the Moscow Exhibition of American Art, and if my report appeared somewhat offensive to the State Dept. officials, please forgive me. I want so much to see the USIA program continued - to see democratic exhibitions sponsored by a democratic State - to appropriately present the visual symbol of freedom of expression in the countries where this is imperative. Although the Soviet controlled press had to conform to the official line, and our press here must judge the show out of context, I know by virtue of hundreds of intimate conversations (in Russian) with artists, architects, museum workers, musicians, ballet performers, designers and even critics - off the record - as well as members of the public, that the art exhibition served our country well as most effective propaganda; that it will be spread by many visitors to all parts of the Soviet Union. Dick Melanathan will bear me out, I am sure. Just like the VOICE OF AMERICA, the propaganda will reach way beyond the exhibition's audience -- and the cost proves mighty small per capita. I have reason to believe that

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before long growing protests will bring more freedom to the Soviet artists in various fields, and will thereby reduce their value in Soviet propaganda.

My vehemence is based also on the desire to see all exhibitions planned for countries controlled by the USSR organized by the same type of dedicated, non-biased, perceptive jurors your committee appointed to select the show for Moscow. And this can happen only if the State supports the program in every way - in choosing such professionals, in giving them full freedom required to function effectively, in retaining the Advisory Committee (with full control) and in furnishing sufficient funds to have the job done well. Then, the juries can continue to select a true cross-section of American art, a true representation of art in America demonstrating, as it must, the wide, unconfining range of expression current now and always, in every age and every land. If you will refer to the Moscow catalog, concentrating only on the paintings produced during the past decade or from 1950 to 1958, you will find in the seventeen examples the amazing variety I mention. As long as there are creative individuals, unhampered by politics or laws (this excludes style-followers and opportunists, of course), there will be diversity in expression. The late School of Paris which originated before the 1st World War, includes among its giants - Picasso, Matisse, Braque, Bonnard, Leger, Chagall, Gris, Vuillard, Rouault, Maillol, Brancusi, etc.. - a motley group, indeed.

The reason that the Moscow Art Exhibition was so ideal for Moscow is that very fact. Its inclusiveness - as opposed to the Brussels Show - and I repeat .. was a concrete symbol of democracy - of freedom of expression. There are many other combinations possible to give a similar effect, but no single institution whether conservative or avant-garde could or would make such a choice. And this includes museums, societies, art-dealers, artists, etc. (The American Federation of Arts - an impersonal institution - would be an exception, of course.)

Finally, I would suggest that private funds be used for countries where we have no need for government propaganda - France, Italy, England, Holland, etc. At the meeting, as you recall, Porter McCray suggested that the Museum of Modern Art, thanks to the Rockefeller Bros. International Fund, is prepared to continue its active program. I believe the Guggenheim Museum also has a fund for similar purposes. Their generous help will limit the State Department activities to a smaller area where democracy must be sold. And I hope (and there are countless others who agree) that the powers that be will be convinced.

In closing, I should like to express once more my gratitude for the privilege of participating in the Moscow exhibition.

Sincerely yours,

Mr. Donald B. Cook
Staff Director
The Advisory Committee on the Arts
Department of State
Washington, D. C.

SOVIET ART AND ARTISTS

THE ROLE OF ART THROUGH SOVIET EYES

Art belongs to the people, its roots should penetrate deeply into the very thick of the masses of the people. It should be comprehensible to these masses and loved by them. It should unite the emotions, thoughts and will of these masses and arouse them.

LENIN

The student is looked upon as a "product" of the technicum or institute, as so much "human capital," the most valuable "capital" in the Soviet Union. If there are any defects in his training that detract from his worth as a specialist, then it is the duty of the educational system to remedy these defects.

The conscious aim of Soviet art is to mould the mentality of a really well developed citizen of the world and fit him for life under the most modern conditions. Soviet art therefore, to fulfil its function, must be instinct with the spirit of socialism. It must be "socialist in content."

At the point where typically bourgeois art descends step by step from the truest vision of reality that it attained and dis-integrates in the realms of phantasy, in Cubism, Constructivism, Expressionism, and sur-realism, it is there that Socialist ideology and its art bound up with the great progressive labour movement carries human vision forward again in Realism, re-integrates it, and advances to Socialist Realism, to a truer vision of the world and yet greater heights of art and humanist inspiration. It enables the artist to depict reality accurately in its revolutionary development.

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A SELECTION OF COMMENTS (Illustrating opposing responses)

B We are very thankful for having the possibility to look at the original works by American painters.

(Signed) A Group of visitors from the Estonian USSR, July 26th

B The exhibition is testimony of the spiritual degradation of the so-called free world. Capitalism has become so old; it tries to present life in the 20th cent. in a distorted manner. Will it drink up youth in general so that it won't find anything valuable in life? Distortions only destroy. (unsigned)

B I can only wish to the American people to move away from abstract art.....the Soviet people everywhere condemn this kind of art. They are for realistic artwhich can please all the people in all the countries and can be understood by everyone...

Signed Leonid, Otchvarkov, Gorshkova 7/27, Moscow.

B Miraculous daubery, wall smearing fit for children 1-2 years of age.

Signed N Serakov, Ickamith

B Abstract art is clear evidence of the fact that "imperialism" is the last and decaying stage of capitalism.

(unsigned)

G This is much better than the smearing of contemporary Russian artists.

(unsigned)

G Exhibition is superb. Leaves great impression, and gives portrait of American art.

(Signed) S.L. Scientific worker

G I am grateful to the organizers of this exhibition for an objective selection of pictures which give a clear idea about American fine art during the last ten years. (Signed) Ignatiev, student of the Riga Academy of Fine Art

G We visited your exhibition with pleasure. Some paintings impressed us incredibly. Especially this can be said about the well known picture by Peter Blume. We have seen reproductions of this picture but it was very pleasant to see the original. We were surprised and amazed pleasantly also by pictures of different types. For example, the Pollock. We liked very much the conception of "The Children's Doctor". In these few lines it is impossible to embrace the complete diversity of art works in modern America. Therefore we mentioned pictures of varied kinds. We do not understand them equally well. Some, we consider even abstract. However, the exhibition leaves a good impression and we thank our guests for their wonderful art. We would like to say (in Georgian) thank you very much!

(Signed) S.I. Woman post-graduate of Ibilisi State University

G It is a pleasure to see the variety in the paintings exhibited. I would like to have exchange exhibitions arranged more often. The exhibition has been planned for a broad audience. One was able to discuss and converse about modern art at the exhibition -- this is very important for the development of art. I thank you for the exhibition of American art in Moscow.

(Signed) S. Endakov, an artist

G I was brought to tears of excitement at the paintings and the expressions on the Russian faces in the art section.

(unsigned)

6 Many thanks for providing an opportunity to learn some of the trends in American painting. I want to compliment the lady in charge of the art exhibition, and the guides for their remarkably delicate and attentive attitude.
(Signed) S.I.

The following are comments (verbatim also) written in English by Americans

This is a magnificent exhibit showing our life, our creativeness and vitality. Your ability to show our differences is a striking demonstration of our strength. The Russians we have seen had a tremendous interest in this section.
(Signed) Theodore B. Cohen M.D. Philadelphia, Pa.

The exhibit is fully representative - from Marin - Stuart Curry - Marsh - on to Pollock, etc., also good canvases by Kuniyoshi, Weber, O'Keeffe, Shahn. I'm only sorry that the Russians haven't more of a background - yet do neither the bulk of people at home. At least - they, the Russians, in spite of ridicule can see the free initiative our artists do have at home. I paint for my living. I was sketching in Red Square today. A policeman seeing one of my figures with hands folded - a policeman - asked me to straighten the drawing out. I don't think this would have happened at home.
(Signed) Betty Guy, San Francisco

An absolutely top-notch show - it'll have the impact of the Armory Show some day in Moscow. Thanks for sending such fine works from the U.S.A.
(Signed) Cynthia Greiner, U.S.A.

I was so thrilled to see the wonderful and great selection of painters and the way the exhibition is installed and each painting is shown. Best wishes to a huge success.
(Signed) Mrs. Harling Vogel - and added in Russian "Amerikanaka"

COMMENT

* Since many of the other comments by Russians were similar to the three preceded with an asterisk, and the verbal comments of the general public also referred to "abstract art as the degraded art of capitalism; and in this country, a certain public refers to abstraction as "communist art," perhaps the time has come to decide which is correct.

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CHATHAM



COLLEGE

PITTSBURGH 32, PENNSYLVANIA

November 2, 1959

The Downtown Gallery
32 East 51st Street
New York, New York

Dear Sirs:

Chatham College plans to invite a number of distinguished visiting lecturers and practicing artists to the campus in 1960-61, and I am writing to enlist your help in suggesting the names of painters or sculptors who might be both interested in our program and qualified for it. Funds have been set aside to provide visits either for a semester, or for shorter periods of say ten days or two weeks.

In hiring someone for a full semester, we would hope to find a young artist of distinction and some prominence who might, at the same time, appreciate the security of a modest salary, a place to work, and a schedule that would leave him free to pursue his creative projects. There would, of course, be a few scheduled lectures or conferences, and he would be expected to be available for informal contacts with interested students.

Salary for a short term visit, on the other hand, is proportionately higher. And here we might very well find someone of greater maturity or renown. In either case, however, we need an artist who is both able in his field, and a skilled and interesting speaker.

If you have any ideas in this connection, we should appreciate hearing from you.

Sincerely,

Charles Le Clair

Charles Le Clair
Chairman, Department of Art

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WENDELL DAVIS
THOMAS L. CHENEY
WILLIAM W. SULLIVAN

DAVIS & CHENEY
ATTORNEYS AT LAW
68 MAIN STREET
DANBURY, CONNECTICUT

TELEPHONE
PIONEER 8-9281

November 2, 1959

Mrs. Edith G. Halpert
32 East 51 Street
New York, 22, New York

Dear Mrs. Halpert:

I reply to your letter of October 29th.

As a general matter, I would like to submit that it was your desire to acquire from Nufer Bolmer all the property which he had acquired from Summers and which he had not conveyed to his brothers. This has been accomplished.

There is no question that there was undue delay in obtaining the map. I know of nothing, however, which could have been done to expedite the matter other than that which we did do. May I remind you that Mr. Bolmer paid for the survey, which came to nearly \$400.

As to the sum of money which your accountant advises you that you "lost": in legal contemplation, you became the equitable owner of the property the minute Bolmer signed the contract. This is the reason that the contract provides that the seller continue to carry the insurance; otherwise a loss would have been on you as owner.

I have informed you that the Certificate of Title would follow the return of the deed from recording. In this way the book and page at which the deed has been recorded can be inserted in the certificate for tidiness. I am prepared to issue the certificate at once, if you wish it, without this information.

As to your distress at learning that only 15 acres of the land is suitable for building, it is my recollection that you stated that you had no intention whatsoever of building, and wanted the land for the sole and very definite purpose of protecting your existing property.

While we are on the subject of distress, I very frankly am distressed with your dissatisfaction with the transaction in that I feel that we have accomplished a rather difficult task precisely in accordance with your wishes and without the intervention of a broker or another attorney.

Very truly yours,

Thomas L. Cheney

TLC:L

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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November 2, 1999

Detroit Institute of Arts
Publication Department
Detroit 2 Michigan

Gentlemen:

Will you kindly send us the following

3	PC	157	O'Keeffe	Stables
3	PC	163	Sheeler	Home Sweet Home
3	PC	30	Shahn	Composition with Clarinet
3	NP	5	Shahn	" "

A check is enclosed.

Thank you

THE DETROIT INSTITUTE OF ARTS

Detroit 2, Michigan

ARTS COMMISSION OF THE CITY OF DETROIT

K. T. KELLER, *President* - ROBERT H. TANNAHILL, *Vice-President* - SELDEN B. DAUME - MRS. EDSSEL B. FORD
LESLIE H. GREEN - DOUGLAS F. ROBY - JAMES S. WHITCOMB

EDGAR P. RICHARDSON, *Director*

WEL A. BOSTICK, *Secretary & Business Manager*

Phone Temple 1-0300

November 2, 1959

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Mr. Fraser has asked me to write you of the good fortune of one of the artists in your gallery, since the paintings are presently here.

Leon Goldin was, as you know, invited from your gallery (Mediterranean Landscape). Another painting by him was also submitted to the jury by another agency. This painting was not only accepted but was awarded a prize. Though it would have been simple to eliminate the juried painting in favor of the invited one, it seemed best to keep the one (Gray Beach) which the jury thought so highly of. In any case I know you will rejoice at this young artists attention.

We are returning the painting Mediterranean Landscape to you from our office and are grateful to you for bringing this painter to our attention.

Sincerely,



Addison Franklin Page
Curator of Contemporary Art

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SANTA BARBARA MUSEUM OF ART

1130 STATE STREET SANTA BARBARA CALIFORNIA TELEPHONE WOODLAND 5-8569

2 November 1959

Mrs. Edith G. Halpert
The Downtown Gallery
32 E. 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

With the close of our Circus exhibition at the California Palace of the Legion of Honor, San Francisco, and the business of returning loans to generous owners throughout the country now being completed, we look back, with some nostalgia, on our venture into "show business".

ALL ABOUT THE CIRCUS was a popular success, achieving record attendance in Santa Barbara and notable critical attention in San Francisco. Its natural appeal to all age groups and varied walks of life gave the exhibition, as an aesthetic experience, an undeniable asset. Conceived on the hypothesis that, among other things, this thematic show could serve as a means of stimulating wider art appreciation, we are well satisfied that such aims were realized. Apart from that, the exhibition was a happy affair, containing masterworks it was a privilege to study closely.

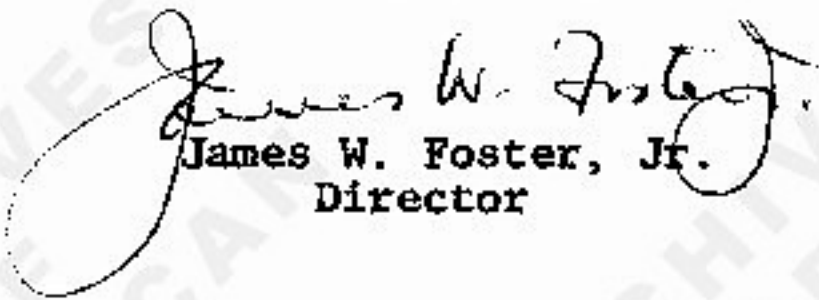
For Thomas C. Howe and his museum and for those of us in Santa Barbara, I offer warmest appreciation and gratitude for the extended loan you so kindly made available. Your works,

"Carnival"
"Circus in Dover"
and
"Exhibition Poster"

contributed substantially to the show's success.

With personal thanks,

Cordially yours,


James W. Foster, Jr.
Director

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November 2, 1999

Miss Lois Bingham, Chief
Fine Arts Section
Exhibition Service Division
U. S. I. A.
Washington 25, D. C.

Dear Lois:

In comparing the translation with mine, I have the feeling that the person who prepared your copy referred to the copy I sent to Bob Sivard a long time ago as there are a great many identical paragraphs with identical words used - a rarity in translations as there are so many ramifications in each instance.

In any event with a few corrections one will serve as well as the other. There is only one spot I think it is important to go back to my copy as Rimrof took a great deal of trouble with this paragraph. I am referring to the final paragraph on page ten.

I sent the report to Mr. Cook, together with some of the comments and quotations as well as an explanatory letter. I hope that he received it in time.

Best regards.

Sincerely yours

BCH:ls

rior to publishing information, regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Edith —

This is the translation I received from R. Sivard. It apparently was done by our people. We have not yet distributed any, but 250 have been run off. Before we start spreading it around, I thought I'd like your opinion of the translation.

Lois

November 2, 1959

Chief
Division

relation with mine, I have the one who prepared your copy referred to Bob Sivard a long time ago as identical paragraphs with — a rarity in translations as there are so many ramifications in each instance.

In any event with a few corrections one will serve as well as the other. There is only one spot I think it is important to go back to my copy as Kimrof took a great deal of trouble with this paragraph. I am referring to the final paragraph on page ten.

I sent the report to Mr. Cook, together with some of the comments and quotations as well as an explanatory letter. I hope that he received it in time.

Best regards.

Sincerely yours

BH:la

prior to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 2, 1959

Mr. Walter P. Wimer
Chase Manhattan Bank
Rockefeller Plaza Branch
40th Street at Rockefeller Plaza
New York, N. Y.

Dear Mr. Wimer:

Enclosed please find canceled check of Elvira de Paris
dated 7 October, 1959, in favor of Manger Windsor Hotel,
in the amount of \$100.00, enclosed by mistake with Downtown
Gallery checks in October statement.

Very truly yours,

Margaret M. Babcock

For publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
ascertained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

November 3, 1959

METROPOLITAN 8-3211

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Since your letter arrived I have gone over the list again and find it very hard, indeed, to make any eliminations. As it stands, there are eighty paintings, watercolors, etc., while any over a total of seventy pictures presents a tough if not insuperable installation problem (the eighteen sculptures on the list cause me no concern at all). I can only suggest dropping the following: one Burlin, Cloar, Demuth, Dove, possibly Kuniyoshi, Lawrence, Marin, Millman, O'Keffe and Spencer. The foregoing eliminations could be reduced if we left out the few 19th century works (except Harnett who is closely connected with you). This would be better, I believe. However, I feel that this difficult decision must be yours.

Your offer of \$300 towards the catalogue is most welcome. My assistant, Gudmund Vigtel, who is in charge of the exhibition, has been in touch with Kurt Wiener, whom you know, on the subject of printing. The plans are for an eight-page booklet with separate cover, several illustrations, a foreword and the exhibition list. The edition will depend on the number of copies you will require for your own use. It occurs to me that you may have someone in particular in mind to write the foreword which, I should think, should be no more than 600 words. If you have someone for this task I will be glad to request this favor directly, unless you prefer to do it yourself. Also let me know the number of catalogues you want. Catalogue copy should be ready before the end of this month, so we will appreciate the revised list before long. Please also mail us 8"x10" glossy photographs of works you would like to have reproduced in the press and catalogue.

Henri Dorra, who handles the publicity, tells me that he received the material he requested and will issue a release shortly.

I will probably be in New York for a day or two in November, and will drop in if you feel there is anything to be done.

Sincerely yours,


Director

HWW/arf

WENDELL DAVIS
THOMAS L. CHENEY
WILLIAM W. SULLIVAN

DAVIS & CHENEY
ATTORNEYS AT LAW
66 MAIN STREET
DANBURY, CONNECTICUT

TELEPHONE
PIONEER 8-9281

November 3, 1959

Mrs. Edith G. Halpert
32 East 51 Street
New York, 22, New York

Dear Mrs. Halpert:

I enclose the following in connection with your purchase of land from Mr. Bolmer:

1. Warranty deed, which has been recorded in the Newtown Land Records, in Volume 154, at pages 544-5.
2. Certificate of Title.

We previously furnished you with a copy of the survey prepared by Mr. Bennett. The original is on file in the Newtown Land Records.

I also enclose our bill, which is based upon the actual amount of time spent, as I outlined to you at the commencement of this transaction. I trust you will find this to be satisfactory.

Very truly yours,

Thomas L. Cheney

*my
Vault*

TLC:L

Enclosures

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both seller and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Grand Rapids Art Gallery

ANNE ZELLER
1036 SAN LUCIA DRIVE S. E.
GRAND RAPIDS 6, MICHIGAN

November 3, 1959

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

No, it isn't necessary to work out an exact date for your March visit to Grand Rapids...just so we can expect you any time between Monday, March 14 and Saturday, March 19.

From your acceptance wire, we gathered that you would be able to judge our annual West Michigan Exhibition... and give your lecture...within these dates. If you want to set the exact date later, fine! But if you couldn't make that particular week, our Exhibition timing would be off, so please let us know.

One more request--will you tell us what your fee will be for the lecture...and what your fee will be for judging? That would help our budget committee no end. Thanks so much!

Sincerely,



Program Chairman, Friends of Art

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FRIENDS OF THE WHITNEY MUSEUM of AMERICAN ART

22 WEST 54TH STREET, NEW YORK 19, N. Y. • Telephone: PLaza 7-2277

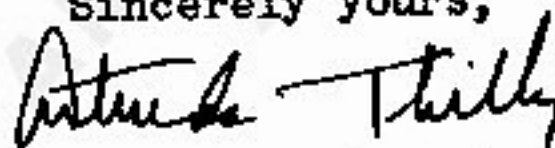
November 3, 1959

Mrs. Edith G. Halpert
The Downtown Gallery, Inc.
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Enclosed is a check of \$6,750.00 from the
Friends of the Whitney Museum of American Art,
which represents one-half payment on account
for Stuart Davis' painting, "The Paris Bit."

Sincerely yours,



Executive Secretary
Friends of the Whitney Museum

Enclosure

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THE BUTLER INSTITUTE OF AMERICAN ART



RL 3-1711 • 524 Wick Avenue
YOUNGSTOWN • OHIO

November 4th, 1959

The Downtown Gallery
32 E. 51st St.,
New York 22, N. Y.

Attention: Miss Edith G. Halpert,
Director.

Dear Edith:

We have been so busy with various activities that I have not had the opportunity to answer your letter regarding the drawings.

Now it looks as though I will be in New York for a few days early in December, and at that time we can make some selections.

Yours very truly,

Jos. G. Butler,
Director.

JGB:MC

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Gilbert

9 Rue Sedillot,
Paris 7, France
November 4, 1959

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Dear dear Edith,

You are a doll to take time off to write us such a nice long letter! I wish like hell I could pick up the phone and have a schmoose for hours. There's so much to talk about. But since I feel like a girley chat today, loosen your girdle, light a cigarette and listen about me and Paris.

Remember my hair? That straight, mousey, Clifton Forge Virginia type stuff that had me slinking around this town of the elegant coiffure? So I decided to do something about it. I'd change the color to one of those luscious ash blondes they have here and I'd get myself a new do. I'd get the do first. So I went to a coiffure and told him no, not to cut it, and no no waves, just straight and how did I come out? That's right. Like I went in. Obviously, I'd better dye my hair myself if they couldn't make me look any better than that! So I went to the Galleries Lafayette, got myself an interpreter and marched over to the dye counter and explained I wanted to be a lovely ash blonde. I couldn't wait to get home and do the before and after bit. So I did. The dye was awfully black and I had a hell of a time getting it off my scalp -- it took a half hour of scrubbing -- but never mind, the results would be worth it. I looked in the mirror. No! It wasn't possible. I looked closer. I was a redhead! And about as hard-looking a redhead as you'd want to see. I knew what the trouble was. I hadn't left the hasty black stuff on long enough. I had had this happen in America. So I repeated the operation. Time consumed about three hours after which I had very little scalp left. Result? Ash blonde? Malheurusement -- still a redhead!

The next chapter begins when we get back from the summer. (Incidentally, I had become a blonde again by buying the bleach in French.) There is a very chic coiffure on the corner here. The women who go in come out ravishing. Why couldn't I be one of them? Would I be doomed to always look like a girl from Clifton Forge? This time I'd give the hairdresser his head -- or my head (Whoops that was a terrible pun) So I got this guy who spoke English. Now you would think if a man spoke with practically no accent he would understand the language too, wouldn't you? Malheurusement --. He said my hair was too long. "Yes, yes," I said looking at the gorgeous coiffures surrounding me. "Five centimeters is long enough for you," he said. Now who knows exactly how long a centimeter is? "Yes, yes." So he whips out this razor contraption and before I could blink my eyes he had removed half the hair from one side of my head. Naturally, I'd assumed he would cut it off the bottom. Oh no. It came off the top and off the middle and off the bottom. But this man had worked at the Dorchester House in London and there were three of the chicest women you ever want to see waiting for him, I assured myself. He knew what he was doing. I thought as he was putting my hair up the curlers weren't fat enough for one of those bouffant jobs I was after but he must have known what he was doing. I cooked under the dryer the allotted time. Then he combed it out. He hadn't known what he was doing. I looked, to put it kindly, like an older matron from the wrong side of the Jackson River in Clifton Forge. The story has a happyish ending. The next week I went back with a drawing of what I wanted and when I came out I was a chatte as any woman in Paris. We went to a party that night and everyone told me how wonderful I looked and I was sure that at long last I'd left Clifton Forge behind. But as the evening

were on the spray net wore off and the lovely bouffant do began to undo --
~~and~~ there was Clifton Forge again. But never mind. Now I know that if
I want to be really chic I can go to the coiffure late in the day and, in
spite of the hairdressers lament, "But madame's hair is too thin!" I can
be Parisienne for half an evening anyway!

Did Gil tell you Betty Ajay was here? She was for two weeks during
which time we were passing Dior's one day and we dared each other to go
in. We only had the nerve to get as far as the Boutique. We had to look
at something so it was suits. Now I had been looking for a suit all over
Italy -- it was too early in the season -- and when we got back to Paris my
search was equally unrewarded partly because I didn't see anything that looked
like the hundred bucks they were asking for ~~each~~ of them. The salesgirl at
Dior's was darling and brought out a suit which was more darling. The next
day I took Gil there. Between the lovely smell (They must spray 'Miss Dior'
all over the joint) and the luscious surroundings, there was very little selling
necessary. The Dior suit was mine. It's a classic gray, tiny check with
a pleated skirt and a marvelously cut jacket. They remade the skirt (three
fittings) and I must say I adore it. On the commercial side it cost only
\$35 more than the ordinary things I'd been looking at.

We asked our nice salesgirl if we could see the showing one afternoon.
She got us the very best seats -- and she knew damned well we weren't going
to buy a thing -- and we had a ball. The models make you want to go out
and shoot yourself. They are too chic to be real and their figures --
Well, they are too skinny, I'm sure their waists are about 18 in. and hips
no more than 24, but their faces look terrific. They have this wonderful
way of walking. Kind of like a pony prancing and when they turn they give
a little dip. It was all great fun.

Last night we went to the American students center to hear Roger Barr
expound on "Is Paris still the art center of the world?" and to see the
slides of paintings of the Ecole de Paris ~~scholar~~. Apparently, he gave this
talk several places in America this summer. Actually, he didn't say much.
Mostly, he showed the slides and told about the artists who did the pictures.
However, he did say that the current sculpture exhibit in N. Y. had much
more vitality and originality than the exhibits here. He is an American
painter ~~artist~~ living here so naturally, he didn't make the same comment about
painting. There seemed to be some interesting things done by Americans
working here. Of course it's impossible to tell just with slides but how
about another of those Americans abroad shows? Or an Americans abroad
and Americans at home, comparing the trends the younger painters are following?
Naturally, I have an ulterior motive which is too obvious to even expound on.
But there are a hell of a lot of young Americans working here and some very
interestingly.

Everyone in Paris has la grippe. I was flat on my back for a week and
I'm very much afraid Holly's coming down with it. I hope not! It's almost
impossible not to catch as every shopkeeper sneezes his "bonjour" as you
come in.

We have a Swiss student as a mother's helper. She does all the housework
and all the dishes. I cook one meal a day. I tell you I'll never be the
same! This girl is obviously from a good family -- the European girls almost
all take these maid type jobs to get a room to live in and a little money --
and she's fine with Holly. Holly, incidentally, got 10 (highest grade) in
art so I can see that our friendship will be strained when you refuse to take
her into your gallery ten years from now. We all send lots much

Love

Virginia

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
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AMERICAN FINISHING COMPANY

MEMPHIS 1, TENNESSEE

November 4, 1959

REPRESENTATIVES

7310 EMPIRE STATE BUILDING
350 FIFTH AVE., NEW YORK 1, N. Y.

332 SO. MICHIGAN AVE., CHICAGO 4, ILL.

REPLY TO
MEMPHIS 1, TENNESSEE

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information to be published 60 years after the date of sale.

The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Gentlemen:

We returned to you yesterday via prepaid Express, the Rattner and the Greenstone paintings. We are keeping the Goldin painting.

Please let me hear from you as soon as you have received these paintings so I can cancel the special insurance I have taken out to cover this shipment while it is in transit.

I am enclosing my check in the amount of \$750.00 to cover the purchase of the Goldin painting.

Yours truly,

C. F. Goodman
C. F. Goodman

CFG/lo
Enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Wm. Paul
not listed

THE MUSEUM OF MODERN ART

NEW YORK 19

17 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

November 4, 1959

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

As you know, the Museum of Modern Art celebrates its Thirtieth Anniversary this year. On November 16 we will announce plans for a drive to raise money for expansion of the Museum and its endowment funds.

On Friday, Mrs. Louise R. Smith, Secretary of the International Council at the Museum of Modern Art and Mrs. E. Powis Jones, Co-Chairman of our Junior Council will call on you with a proposal which I, and the other members of the Board of Trustees, feel would prove of great value to the drive.

I do hope that you will give their suggestion your most serious thought and consideration.

Sincerely,

Blanchette H. Rockefeller

Mrs. John D. Rockefeller, 3rd
President

BHR/dbl

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Nov. 4 / 59

The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Edith Gregor Halpert;

Please find
enclosed slides which you requested,
of the painting by William Zarach
circa 1915.

Would appreciate hearing
from you, and thank you so much.

Sincerely yours
Mrs. Alma L. Haring
22209 Detroit Rd.
Rocky River 16,
Ohio

SAN FRANCISCO MUSEUM OF ART

CIVIC CENTER • SAN FRANCISCO 2, CALIFORNIA • MIMLOCK 1-2040

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November 4, 1959

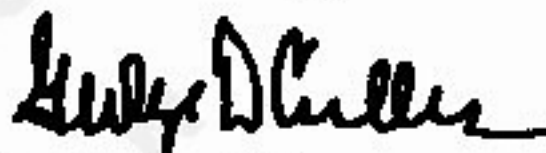
Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Because the closing of the Arthur Dove exhibition has come at a time when our small technical staff has been very hard pressed, the work of packing the individual paintings for shipment back to their various owners has been delayed. We are sorry for this delay, but have felt that it was most important that the work be done with great care and without haste.

We do want you to know that the work is now in process and shipments will be made soon.

Yours sincerely,



George D. Culler
Associate Director

GDC:tf

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BRANDEIS UNIVERSITY
WALTHAM 54, MASSACHUSETTS

School of Creative Arts

November 5, 1959

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York


Dear Edith:

I received a little note from Mr. Arnold Weissberger offering us the Max Ernst painting, "The Mask". Of course, we would be delighted to have it. I called Dr. Walter Spink who will take care of all the details.

I hope to see you soon in New York and speak with you--not standing.

We all send our love.

Yours,


Mitchell Siporin

MS/jf

4 12 20
GROVE PRESS, INC.
64 UNIVERSITY PLACE
NEW YORK 3, NEW YORK
OREGON 4-7200

5 November 1959

Mrs. Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert,

We need permission to reproduce five additional Stuart Davis paintings for the monograph which Mr. Blesh is preparing for us. I am enclosing our forms for permission, and will appreciate it if you will complete them and return them to us. The paintings are as follows:

THE MUSIC HALL. 1910
MEDIUM STILL LIFE. 1953
HOUSE, TREE SHAPE. 1915
ROCKY NECK, GLOUCESTER. 1916
MULTIPLE VIEWS. 1918

Mr. Blesh has told me that the credit line for all of these is to read "Courtesy The Downtown Gallery."

I would also like to check whether or not you have sent a letter of clearance to the Metropolitan Museum for PERCOLATOR. 1927, as we have not yet received their permission to reproduce the painting.

Many thanks for your help.

Yours sincerely,

Marilynn Meeker
Marilynn Meeker
Associate Editor

5-encl.

*Please
communicate w/ them again.*

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MARY BARTLETT COWDREY

14 West 40 St
New York 18
Nov. 5. 1959

Dear Mrs. Halpert:

On Tuesday, November 10th there will be a cocktail party at the home of Mrs. Loew, 126 East 70 St., for the Trustees of the Archives and Members of the New York Committee. Unfortunately, not many Trustees will be present but I do hope you will join us at that time. We do appreciate the help you have given the Archives

Sincerely yours
Bartlett Cowdrey

Wrote on
tape

November 5, 1959

Admission Office
Institute of Physical Medicine & Rehabilitation
400 East 74 Street
New York 16, N. Y.

Gentlemen:

As agreed, I am enclosing our check for \$500 toward the account of Charles Shaefer who is to be admitted today, November 5, 1959.

Also, I agree to assume further expenses if necessary during his stay at the center.

Thank you for your courtesy.

Sincerely yours

WHL:

ERNEST BROWN & PHILLIPS LTD

DIRECTORS
OLIVER F. BROWN
PATRICK L. PHILLIPS
NICHOLAS E. BROWN
E.C. PHILLIPS

TELEPHONE: WHITEHALL 3375.
TELEGRAMS: OFORT, LE SQUARE, LONDON.

THE LEICESTER GALLERIES,

LEICESTER SQUARE,

LONDON, W.C.2.

5th. November, 1959.

Mrs. Edith Gregor Halpert,
The Downtown Gallery,
32 East 51 Street,
New York 22,
New York, U.S.A.

Dear Mrs. Halpert,

Many thanks for your cable of October 30th. about the "Passion of Sacco & Vanzetti". We are sorry to have troubled you about this, but the same enquiry was repeated twice.

You will be pleased to hear that the exhibition opened with quite an éclat and I am also enclosing a catalogue showing the sales up to date, which I think are not too bad. I am also enclosing three of the press notices which have appeared so far. On Sunday Ben Shahn is being discussed on the radio by "The Critics" and I think it also possible that the recorded T.V. performance he made whilst in London may appear in "Monitor".

We are being kept very busy so I will be as brief as possible. From the marked catalogue you will see that we require four more copies of the "Passion of Sacco & Vanzetti". I hope that this will be feasible. In addition to what I have marked, we may also have sold, although they are at the moment only reserved, two further copies of the "Portrait of Sacco & Vanzetti".

We have had an enquiry this afternoon, as to whether any of the books illustrated by Ben Shahn were limited editions - if so, are any of them obtainable? The same client wants to know whether any of the drawings in our present exhibition are reproduced in the above-mentioned books.

With kind regards - and the same also to Ben Shahn, should you see him.

Yours sincerely,



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THE DOWNTOWN GALLERY

EDITH GEORGE HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: PLaza 2-2707

November 6, 1959

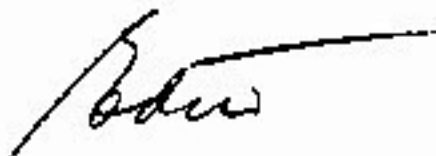
Mr. David Lucom
Arlyn Press Inc.
270 Lafayette Street
New York 12, N. Y.

Dear Dave:

I am very much upset about the recent bills I have been receiving. One for our previous exhibition was returned to you (The Dial) for correction. The one dated October 23rd, for the 34th Annual Exhibition, has a figure of \$417.15, as opposed to the identical catalogue, as of October 17, 1958, with the amount of \$335.26. Incidentally, the ~~letter~~ had 7 reproductions, while the 1959 catalogue had only 6.

I am enclosing the bill for correction.

Sincerely yours,



EGH:pb
Enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Philadelphia • New York • Chicago • Detroit
London • San Francisco • Hollywood • Honolulu

N·W·AYER & SON INC.

West Washington Square, Philadelphia 6
WAbn 5-0100

Mr. Abraham Rattner
8 West 13th Street
New York, New York

Dear Abe:

I do hope that this will find both you and Mrs. Rattner in the best of health. It is my pleasure to write you again about doing a Container Corporation, Great Ideas assignment.

The quotation is an inspiring one from Emerson, "on the measure of civilization." We hope that we can interest you.


We feel no great urgency for this, but would like to have your reactions to the quotation and the possibility of your undertaking it.

Herbert Bayer thought that you might like to design this for execution in stained glass. I don't know how this appeals to you. A color sketch would of course be in order, to submit to the client for okay.

The fee for this project would be \$1,000. and a sketch price of \$300. should a rejection or a revision be requested. We can discuss this later.

May I have the pleasure of hearing from you on this and we can discuss it further at a later date.

Cordially yours,


Walter Reinsel
Art Director

November 6, 1958

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not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

AFA

My dear Mrs. Halpert:-

I wrote asking you to return the two photographs of the Folk Art wood carving. I have not received them.

Will you please put the photos in the mail to me at the earliest possible moment.

Thanking you, I am

yours very truly,

Wilfred Thomas

YMCA

Norwalk,

Conn.

Recd
11/6



Boston University

CHARLES RIVER CAMPUS • 157 COMMONWEALTH AVENUE • BOSTON 15, MASSACHUSETTS

SCHOOL OF FINE AND APPLIED ARTS

November 6, 1959

Mrs. Edith Halpert
32 East 51st Street
New York, New York

Dear Edith:

I will be in New York November 12, 13 and 14 and would like to see you if possible. I'll give you a call when I reach the city.

Last spring I mentioned to you the difficulty with the Boston Arts Festival and said I'd send you a copy of the letter that was signed by 75 artists in the area. Better late than never.

I hope you are well, and look forward to seeing you soon.

Sincerely,

David Aronson

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November 8, 1959

Mr. Alfred L. Bronberg
3201 Wendover Road
Dallas, Texas

Dear Mr. Bronberg:

Thank you for your letter.

No doubt when you looked at the drawing "Triumphant Bird" by Ben Shahn, you were advised that the price was \$450. This figure is one given to us by the artist and it has been a policy of the gallery for thirty-four years to maintain a one-price policy from which we have never deviated. We have also maintained a low-price policy in order to make it possible for the younger generation to enjoy outstanding works of art in their homes. Thus we cannot — much as we should like to please you — make any reduction and the price will have to stand at \$450. I hope you decide to retain this important drawing in your collection.

Sincerely yours,

EGM:ph

Great Ideas of Western Man . . . ONE OF A SERIES

EMERSON on the measure of civilization

The true test of civilization is not the census, nor the size of cities, nor the crops, but the kind of man that the country turns out.

(Society and Solitude, 1870)

CONTAINER CORPORATION OF AMERICA

November 6, 1959

Dr. John A. Cook
130 East End Avenue
New York, N. Y.

Dear Dr. Cook:

At last I was able to obtain the booklet issued by CBS entitled **A MIND IN THE SHADOW**. This was an outstanding program on TV early in 1949 and I believe was very effective in calling attention to the problem of "Mind in the Shadow."

Ben Shahn visited several state hospitals and subsequently made a series of drawings beyond the few which were used by CBS in the booklet. We have the entire series here, as you know, comprising 18 in all. Shahn has refused to break up the unit and I agree that it should be maintained as such, with the total impact rather than with isolated examples.

I shall be glad to send these to you on approval but as I mentioned previously, we are very eager to have these placed permanently in some organization related to the study of "Mind in the Shadow."

Sincerely yours,

RGE:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 6, 1959

Doubleday Book Shop
655 Fifth Avenue
New York, N. Y.

Gentlemen:

Will you send us one copy "I LIKE WHAT I KNOW"
by Vincent Price, allowing the usual discount.

Thank you

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PO L
November 6, 1959

Madame Marie Edmee Escarra-Champetier de Ribes
Hotel Chatham
33 East 48th Street
New York, N. Y.

Dear Madame Escarra-Champetier de Ribes:

On October 30rd we sent you nine books and catalogues from our private library so that you might become better acquainted with the work of a large number of American artists. As we have need to refer to these constantly, I am writing to ascertain whether we may call for these at your hotel, and if so, when.

It was a great pleasure to meet you and I look forward to your visit. I have assembled some very outstanding examples to show you. If you will let us know when it will be convenient, I shall have the material in readiness.

Sincerely yours,

EGH:ph

NEW YORK
Herald Tribune

A European Edition is Published Daily in Paris

Pennington 6-4000

230 West 41st Street, New York 36

November 6, 1959

The Downtown Gallery
32 East 51 St.
New York City

Dear Mrs. Halpert:

I need some evaluations of my paintings for insurance purposes, and wonder whether you would be good enough to send me a letter indicating the present value of the following works:

- The Sea, off Cape Split, 1952.*
1) MARIN watercolor seascape, approx. 900.
4/7/55 14 x 10"
Still life, 1954
2) Two Ben Shahn drawings, of which one is from the Maimonides series, and has been widely reproduced, and a *350 each*
1952 *old*
3) Feininger watercolor, called "Warehouses" and approx. 9 x 12". *7000.*

Thank you for your trouble in this matter.

Very sincerely,

Emily Genauer
Emily Genauer

EG:lg

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PO
November 8, 1959

Mr. Albert Hydeman
Chilmark
Martha's Vineyard, Massachusetts

Dear Mr. Hydeman:

The exhibition of drawings at DePauw University has closed and we now have in our possession the drawing by Ben Shahn entitled "When the Saints..."

Since this is in black and white, I thought it advisable to send you a photograph for reference, rather than put you to the expense of packing, shipping, and insurance. I am sure that you can make your decision as well from the print.

Won't you please let us know your wishes in the matter?

Sincerely yours,

EGH:pb
Enclosure

to
enc.

Reverend

September 6, 1959

- 2 -

Dear Edith and Mickey:

I was greatly touched by your valentine, and if I had had the strength to reply earlier, I certainly would have done so. However, this old man can't take it any more. Eighteen hours a day and the most extraordinary events resulted in a state of complete exhaustion and I have done absolutely nothing since my return from Moscow. It was the most amazing experience I have ever had and while I would never consider duplicating it, I would not have missed it for anything in the world. When I pull myself together, I shall dictate a complete report before I forget many of the unbelievable events, but I hope that we can get together in the near future so that I can tell you some of them.

The O'Keeffe, fortunately protected with plexiglass, was hated by all the visitors the first day, as were most of the exhibits, whether paintings or sculpture. But as soon as I typed up explanatory labels below the titles, etc., the mood changed completely. I should tell you about this as I think it is very entertaining. In any event, beginning the second day of the exhibition, your O'Keeffe was among the favorites.

While I have been lounging and griping about my fatigue, I have also been thinking and have arrived at some rather new conclusions about art in our town. The young Russian

Edith and Mickey
Living Room
Stratford, New York

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Handwritten signature

- 2 - September 6, 1959

Dear Ruth and Mickey:

artists were most stimulating in their questions and in their arguments. Of course I am not referring to the general public, which was not unfamiliar to our general public, although they don't use the same expressions. Chee etc? (meaning "What is it?") On the other hand, the artists were pretty well aware of what was going on and asked, as I said, very stimulating questions which would be very valuable to pass on to the artists and THE ARTS. However, when I saw the papers today - The Times and the Tribune (August 6th) - I realized that a great many other people have been thinking along similar lines and that the change we discussed during the past two years is actually taking place. And so I say Hurrah for us.

I am glad that you had a pleasant summer and look forward to seeing you very soon.

The O'Keeffe, fortunately preceded with pictures, dated by all the visitors the first of the exhibition, whether paintings or sculptures. But as soon as I typed up explanatory labels below the titles, etc., the mood changed completely. I should tell you about this as I think it is very entertaining. In any event, during the second day of the exhibition, your O'Keeffe was among the favorites.

Mrs. and Mrs. Milton Leventhal
Sterling Road
Craryville, New York

While I have been longing and crying about my father, I have also been thinking and have arrived at some rather new conclusions about art in our town. The young Russian

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November 8, 1950

Mr. Howard Church, Head
Department of Art
Michigan State University
East Lansing, Michigan

Dear Mr. Church:

We have just discovered that **FIGURE WITH BIRD** by Max Weber had been promised to the Whitney Museum for the Annual Exhibition opening here on December 9th.

The hanging, of course, will have to be attended to days before. In view of the fact that your show does not close before November 29th, I wonder whether it would be possible to remove this painting a few days earlier, or, if not, to send it immediately on closing, via Air Express, directly to the Whitney Museum at 22 West 54th Street, New York 19.

Won't you please wire reply.

Sincerely yours,

Edith

REYNOLDS METALS COMPANY
REYNOLDS METALS BUILDING
RICHMOND 18, VIRGINIA

EXECUTIVE OFFICES

November 6, 1959

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

It was a pleasure to talk to you today. In accordance with your request, I enclose photographs of the three previous awards. As you can see, they are quite abstract in concept.

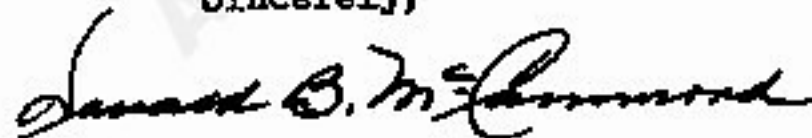
If Mr. Zorach is willing to accept this commission, we would require two identical pieces of sculpture. One is presented to the architect selected to receive the R. S. Reynolds Memorial award for 1960; the other would be maintained in our own gallery here at the Reynolds General Office Building in Richmond. In the past we have sent the sculpture on a tour of art museums for public display, and have accompanied it with a pamphlet containing the artist's explanation of his work and a brief biographical sketch of the artist.

The sculptures must be completed no later than March 20. The sculpture will be presented to the architect selected by the American Institute of Architects at their annual convention.

Needless to say, the sculpture must be executed in aluminum. Mr. Zorach may be interested to know that the sculptors selected in past years have been Theodore Roszak, Jose de Rivera and Seymour Lipton.

I would appreciate your sending me any available photographs of Mr. Zorach's work. I plan to be in New York shortly, when, hopefully, we can come to an agreement.

Sincerely,



Donald B. McCanmond
General Director of Public Relations

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November 8, 1960
Special Delivery

Mr. George D. Culler
Associate Director
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear George:

Somehow your letter was inadvertently misfiled and I note the early date of November 10th.

Of course I shall be available for you and if Wednesday morning at 11:00 on November 11th is satisfactory, that will be fine. Otherwise, pick your own time. Why don't you phone me when you arrive.

I should also love to have you for dinner Wednesday or Saturday evening. Please wire collect if Wednesday is okay.

Sincerely,

EGH:ph

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November 7, 1959

Mrs. Nancy Thomas
Producer - "Monitor" programme
The British Broadcasting Corporation
Television Studios
Lime Grove
London, W. 12, England

Dear Mrs. Thomas:

Because I was called out of town I did not have a chance to answer your letter sooner. However, I assumed — not having heard to the contrary — you would go ahead with your plans and would take it for granted that you had permission of the owners as well as of the artist and the gallery.

Thank you for your cooperation and I look forward to whatever reports you have on the broadcast.

Sincerely yours,

EGH:ph

November 7, 1959

Mr. Charles Le Clair
Chairman, Department of Art
Chatham College
Pittsburgh 32, Pennsylvania

Dear Mr. Le Clair:

I was very much interested in your letter and the program planned for Chatham College.

None of the artists associated with the gallery would fit into the categories stated, as they have without exception (those who have done so before) discontinued lecturing, etc. However, if you wish, I shall ascertain which of the so-called younger artists would be available.

At the moment I could suggest Leon Goldin, whose address is 313 East 6th Street, New York. He is a brilliant painter and should be of value to you. I recommend that you write to him directly. As I think of others I shall advise you accordingly.

Sincerely yours,

EGH:ph

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Hever

November 7, 1960

Mr. Lawrence Fleischman
19486 Warlington Drive
Detroit 8, Michigan

Dear Larry:

As you can imagine, I have received many requests for catalogues of the American Exhibition of paintings and sculpture held in Moscow held in Moscow last summer, but I am guarding the only copy I have in my possession.

Stuart Davis has phoned me repeatedly and I believe we wrote a number of times asking that one be sent to him. Would you please have this attended to so that he can relax about the matter?

Would you also be good enough to send one to Mr. and Mrs. L. A. Chatham, Hickory Hill Farm, Claremore, Oklahoma? They visited at the exhibition and after the first shock when they saw the "abstractions," changed their attitude and became very much interested in the idea. I think it would be good propaganda to send them a copy, as Mr. Chatham is the president of the Chamber of Commerce in Cleveland (or was).

And so, many thanks, and best regards.

Sincerely yours,

RM:pb

November 7, 1959

Mr. Lee S. Guttman
2629 South Dearborn Street
Chicago 16, Illinois

Dear Lee:

It was most thoughtful of you to send me the tickets for "The Tenth Man." I thought you would like to have a mutual friend -- Pete Fallick -- substitute for you as escort, although no one could possibly take your place.

The party prior to the theatre was great fun. It was held at the home of the Hausmanns where Caroline Burke was married to Swann. The view from the terrace was superb and it was fun to be carted to the theatre en masse in a bus, particularly in a burg where taxis are unavailable at theatre hour. Frankly, I wish that I were as enthusiastic about the show as Atkinson and several other critics. Perhaps because I saw "The Byblos" way back in the forgotten years when such shows were held on Second Avenue and where the presentation and the quality of an early Chagall painting and some of the contemporary clichés re psychoanalysis, the Cohala, and capitalism were current, I was less than impressed with the show. Nevertheless it was a very pleasant evening and for this I thank you.

Fondly,

EGH:ph

Norman

November 7, 1959

Mr. Saul Levine
175 West Cypress Lane
Westbury, L.I., N.Y.

Dear Mr. Levine:

Thank you for sending me a copy of your article. Indeed, we seem to see eye to eye and I too am pleased with the corroboration of judgment.

I hope to have the pleasure of a visit from you when you are in the neighborhood. Won't you drop in at your convenience?

Sincerely yours,

EGH:ph

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November 7, 1959

Miss Judy Stone
Circulation Promotion Department
LOOM
493 Madison Avenue
New York 25, N. Y.

Dear Miss Stone:

Thank you so much for sending me tearsheets of the article "4 Masters of Modern Art Select New Talents." I was very much interested indeed and hope that you will send me several additional tearsheets for our records. Of course I shall obtain the magazine or copies of it when it appears on November 10th. I shall place the clips on our bulletin board in advance with the release date listed beneath.

Sincerely yours,

RGH:ph

MADISON COLLEGE

HARRISONBURG, VIRGINIA

November 7, 1959

The Downtown Gallery
32 East 51st Street
New York City
New York

Gentlemen:

We have a recently reorganized art department which we wish to make into an active part of the community. One of the best ways is, of course, to offer exhibitions of quality. I noticed that your gallery lent some works to the Fourth Exhibition of Modern Art at Mary Washington College. Will you tell me, please, the requirements which must be met in order for us to enter into a similar arrangement with you?

Sincerely yours,

Crystal Theodore

(Miss) Crystal Theodore
Head, Department of Art

CT/dc

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November 7, 1968

Mr. Allen Leopa
Exhibition Chairman
Michigan State University
East Lansing, Michigan

Dear Mr. Leopa:

Thank you so much for sending me the photographs of MOSES...
I AM.

What I actually needed for my project was a 4 x 6 color transparency but I shall wait until the painting is returned or will be on view at the Whitney Museum where our photographer can take care of it.

I am very interested in knowing how the exhibition you selected has been received in East Lansing. I hope that it is a great success.

My best regards.

Sincerely yours,

EGH:pb

November 7, 1958

Dr. W. Sandberg
Director of the Municipal Museums
Paulus Potterstraat 13
Amsterdam, The Netherlands

Dear Dr. Sandberg:

It was very good to hear from you.

Of course I am delighted that you still desire the Ben Shahn exhibition. During your last visit you made no mention of this matter and I was embarrassed to refer to our previous conversations as I thought that you had changed your mind about the show -- and about the Arthur Dove exhibition as well. Frederick Wight had mentioned this previously.

Naturally we would prefer to have the sequence you have listed.

1. Amsterdam, Stedelijk Museum
2. Bern, Kunsthalle
3. The Hague, Gemeentemuseum

Also, I agree with you that it would be much better to start the sequence in the summer as collectors and museums are more prepared to release their pictures in the summer which is the usual travel period for them. Mr. Wijnenbeek has a tentative list of pictures. We shall be glad to make any change you may suggest and will of course include whatever graphic art, posters, etc. you may desire. I shall check with Ben regarding photographs which we have association with. I hope that he still has prints of the Farm Security group.

No doubt you have some catalogues in your possession and can suggest specific material other than the list referred to above. Won't you please let me know. Fortunately there is sufficient time to plan the exhibition very carefully and to make substitutions in the event that some of the owners will not be agreeable to loans.

It will be a great pleasure to work with you.

Sincerely yours,

RMH:ph

November 7, 1959

Miss Grace M. Mayer
The Department of Photography
The Museum of Modern Art
New York 10, N. Y.

Dear Miss Mayer:

It was very kind of you indeed to send me a copy of the Pravda article on "The Family of Man." This, again, testifies to the great power of this great exhibition which moved even an official reporter of the USSR to an almost poetic statement.

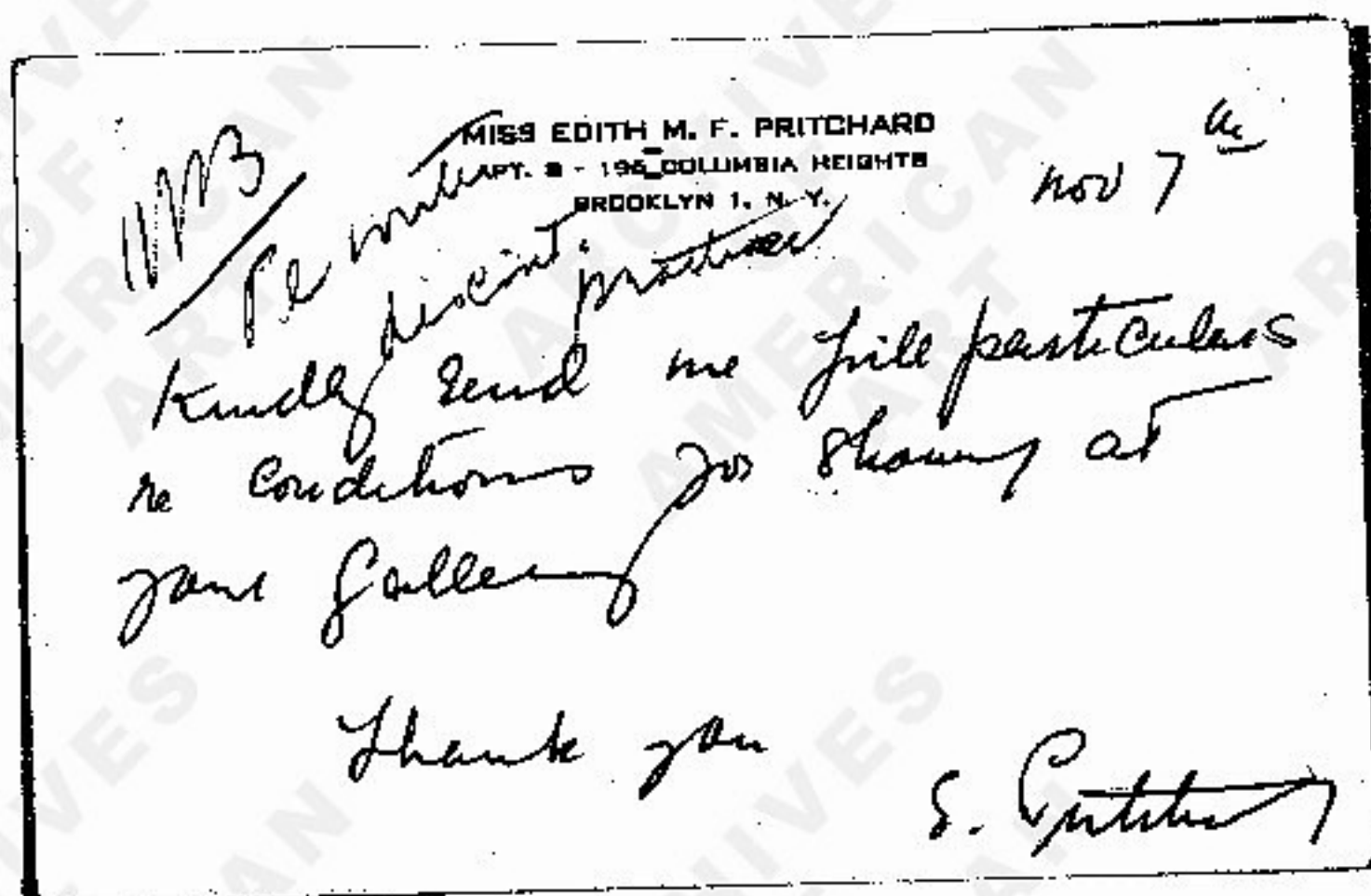
I deeply regret that my remarks about "The Family of Man" at the meeting held about ten days ago at the Whitney Museum were construed as a criticism of the exhibition, an exhibition which I saw several times (in full) at the Museum of Modern Art and consider one of the highlights of my visual experience. When the discussion occurred, it dealt with "American propaganda" as related to the large public which in the first two weeks comprised almost entirely party members -- as I mentioned -- who came there for the sole purpose of perverting the intention and meaning of the American Exhibition. This happened throughout, in all the sections, and I heard groups of Russians, both during conversations held at the gallery containing the exhibition of paintings and sculpture and subsequently at "The Family of Man," glibly and cheerfully stating that photographs tell the truth and that there is poverty, with many inequities, etc., in America, just as they discussed the content of the paintings along the same line. The large public did not associate photography with aesthetics and this applies both to the photography per se and to representational paintings like "Been Town" by Benton, and others, which gave them an opportunity to paint up the horrors of a capitalistic country. Again, I want to say that we were discussing propaganda and not art.

I hope that you will refer this letter to Mr. Steichen who is one of my great heroes and who knows how much I admire him.

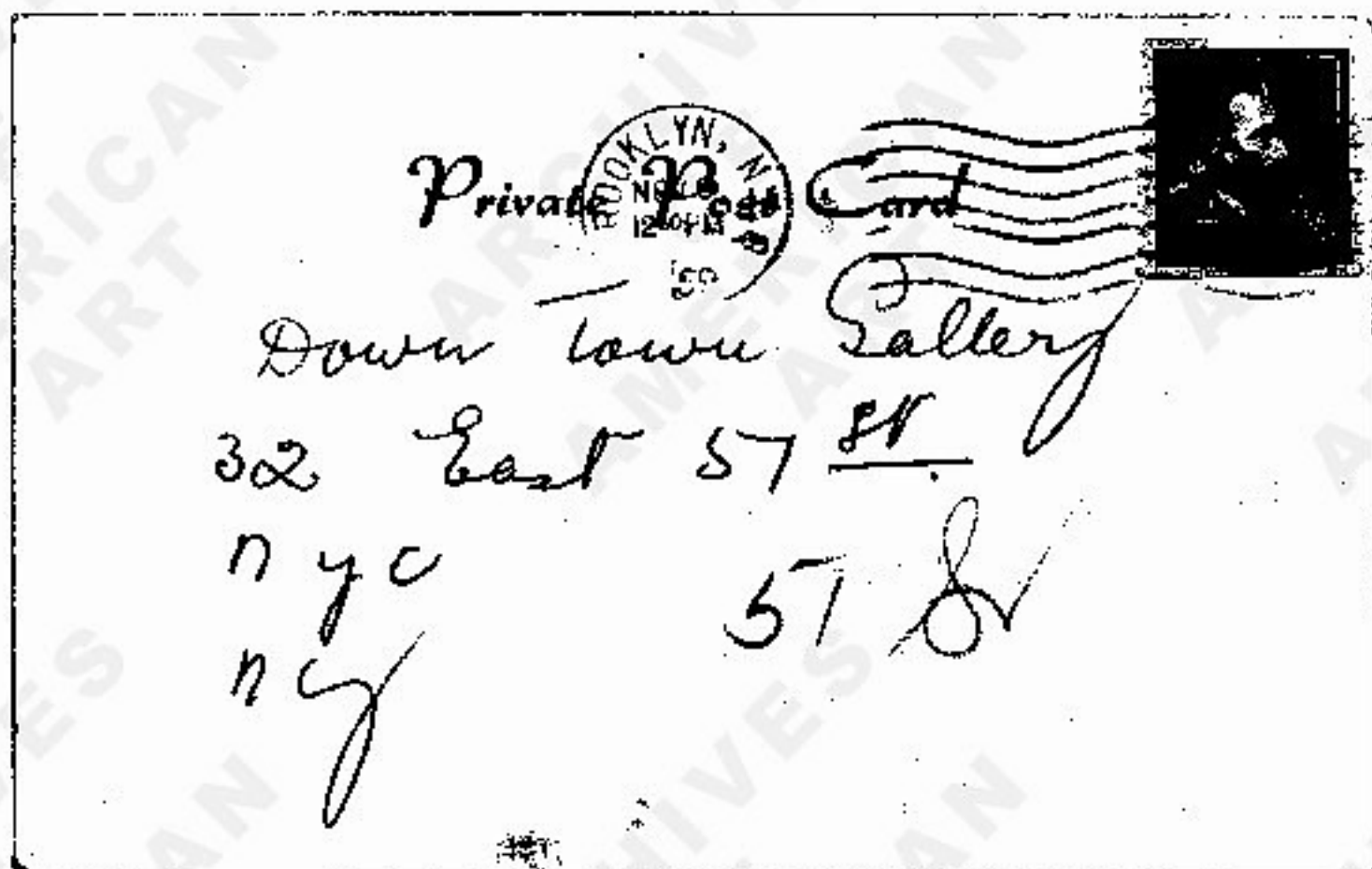
Sincerely yours,

EGM:pb
Copy to: Mr. Porter McCray

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RANDOLPH
MACON
WOMAN'S
COLLEGE

LYNCHBURG
VIRGINIA

DEPARTMENT OF ART

November 7, 1959

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Dear Mrs. Helfert,

We have had an affirmative reply from Mr. Jack Levine to our Arts Symposium invitation. Also from Mr. Alan regarding details of the one-man exhibition and purchase.

I know you understood that we could not wait any longer to hear from Mr. Rattner. I do thank you for your efforts to get him to reply. There will no doubt be another time when we can have him. The chairman of our Symposium Committee is going to write to Mr. Rattner, expressing our regret that his answer came too late. I wish I could hear you talk about your Russian experiences!

Sincerely,

Mary F. Williams

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November 7, 1959

Mrs. Henry J. Trolin
100 Park Avenue
New York, N. Y.

Dear Mrs. Trolin:

* Several days ago I finally received from Michigan a roll of 35 millimeter Kodachrome of Mattner's MOSES...I AM, instead of the 4 x 6 color transparency I requested. Thus I cannot send you the presentation I promised and if the matter can wait, will attend to this when the painting is returned to New York about the middle of December. Meanwhile I thought it would be a good idea to send you a black-and-white photograph as a temporary record. When you are through with the photographs, would you be good enough to return them to me?

My best regards.

Sincerely yours,

EGH:pb

POL

November 7, 1958

Cultural Affairs Officer (Art)
United States Information Service
American Embassy
41 Grosvenor Square
London W.1, England

Dear Sir:

Thank you for sending me the Art News Bulletin. I found it most interesting and impressive.

As curator of the American Exhibition at Moscow, I was naturally interested in the section devoted to that. Incidentally -- and no doubt Mr. Barr advised you accordingly -- his lecture on American art was held long before the American Exhibition in Moscow.

Hereafter, announcements of exhibitions held at this gallery will be sent to you and if there is any special information you require, please advise me accordingly.

Sincerely yours,

HCH:ph

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November 7, 1959

Mrs. Selden Washington, Jr.
2232 Scottwood Avenue
Toledo 10, Ohio

Dear Mrs. Washington:

The prints, et cetera, were shipped to you on October 31st and I hope that you were pleased with the selection. We thought it wise to send them in care of the museum, so that mats or whatever other needs there were for appropriate presentation could be taken care of quickly. As I wrote previously, the price limitation made it difficult but I was very happy that we could find enough material available to make an interesting exhibition for you. I hope it proves a success.

The bill you requested is enclosed.

Do let us know how the show is received locally.

I hope to have the pleasure of meeting you when you are in New York.

Sincerely yours,

EBH:ph
Enclosure

[1959] November 7.

Dear Mrs. Halpert,

We are really overwhelmed with the wonderful selection you sent us.

We are keeping our fingers crossed but at any rate this has never happened to Toledo before.

Thankyou so very much.

Sincerely
Barbara B. Washington

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ANNA L. WERBE GALLERIES

19456 LIVERNOIS AVENUE

DETROIT 21, MICHIGAN

November 7, 1959

Mr. William Zorach
276 Nicks St.
Brooklyn 2, N.Y.

Dear William Zorach:

It was a very pleasant occasion to speak to you personally while you were in Detroit. Your friendly way of greeting me was most gratifying. I was pleased to know that you remembered me and my work which I have been in for over thirty years.

As you know I was a founder of "Jews in Art" exhibition, the first one in our country. After many years my efforts took effect and people of the community began to realize that there were artists of quality.

I started my work in fine arts after coming out of the Art Institute. As my husband was comfortably established, I used my time for communal efforts without remuneration. I also created the first art school for children without tuition-- children of all nationalities. Our school turned out many artists who have won many awards and are now teachers and artists throughout the country. At that time the only other art school was that of Wickers.

I have always been active in art circles. After I lost my dear husband, there was only one thing I knew how to do. So ten years ago, I opened one of the first fine arts galleries here in the city in an area very much like the near north side of Chicago. I handle strictly fine arts, and I try to do what I can for those in the arts.

I like to be in contact with the very best artists, both in Michigan and elsewhere. It is very difficult for me to get around to different parts of the country as I used to do. I do not have much help here in the gallery either thus finding it difficult to get away.

But I do want the very best artists represented in my gallery to keep up the reputation of the gallery. I know that in recent years that the collector, both real and dilettante, have made it difficult. If I can get people of your status to keep up this high quality, I want to do so. I would like very much to exhibit your work.

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ANNA L. WERBE GALLERIES

19458 LIVERMORE AVENUE

DETROIT 21, MICHIGAN

Continued.- page two

Again I repeat it gave me quite a lift to talk with you, and I appreciate your remembering me. I am sorry that you have not been able to come and see my gallery. If you are here again, it would be a pleasure and an honour to have you stop in at my gallery.

If you ever in any way can help me to get artists of your high status to be represented in my gallery, it would be most appreciated, and especially your own work.

Sincerely yours,

Anna L. Werbe

Anna L. Werbe
(Mrs. David B.)

AW: bk

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276 Hester St
Brooklyn NY Nov 19 1944

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Dear Edith -

This woman was introduced to me by the Museum people in Detroit when I was out there on the Penn-Academy Jury. I told her I would speak to you & it was up to

you whether you wanted to collaborate with her. I don't know whether you want to bother with her & take on another headache. She has contacts in Detroit sell things & the museum people say shes O.K.

Billy

November 7, 1959

Mr. Lloyd Goodrich, Director
The Whitney Museum of American Art
29 West 54th Street
New York 19, N. Y.

Dear Lloyd:

Thank you for sending me a copy of your letter to Mr. Thayer. I am delighted that you wrote as you did, as I, too, had the feeling that Mr. Thayer needed some clarification and I think you did a swell job in setting him straight.

Also, I heard that you had attended the meeting in Washington and am very eager to know what has transpired and whether you see more hope in relation to mutual activities and a healthier point of view.

Incidentally, Mr. Crosby wrote asking for a written report based on my oral one at the meeting ten days ago. You might be interested in seeing a copy since I am sure that the original was thrown in the basket. You may also be amused at the aftermath in connection with the Museum of Modern Art. Porter McGray was evidently very annoyed with me also. From here on, I am going to play in my own back yard and concentrate on the D.S. where I belong.

And so, keep up the good work.

Sincerely yours,

EGH:pb

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November 7, 1959

Mr. Edwin C. Wilson
3122 P Street N.W.
Washington 7, D. C.

Dear Mr. Wilson:

Thank you for your check. The receipted invoice is now enclosed.

The Serach exhibition will be on tour for about eight months or less. The actual schedule has not been sent to me as yet; as soon as it arrives, I shall send you the data.

May we have permission to use your name as owner of the drawing which you acquired? I am very pleased to note that a good many other drawings and paintings were purchased at the exhibition despite the fact that the Whitney Museum has no sales desk nor sales person to encourage purchases by the visitors.

As usual, it was very nice to see you.

My very best regards.

Sincerely yours,

EGH:pb
Enclosure

THE AMERICAN FEDERATION OF ARTS



1083 Fifth Avenue, New York 28 • SA 2-2452

Please do not smoke

PRIVATE COLLECTION EXHIBITIONS
on view November 8th, 1959 for the
Members of The American Federation of Arts

Collection of
MR. JACK LAWRENCE

(Starting on right as you enter each room)

ENTRANCE

Screen in back of Hostess's table

Japanese - painted on gold leaf with crushed stone - 15th century
on wall

Blanchard's Balloon Ascending (oil on wood) - dated Paris - 1784

WAITING ROOM

Pablo Picasso - Cupid (lithograph) - 1949
John Sloan - Nickelodeon (etching)
John Sloan - Washington Square (etching)
John Sloan - Turning Out Light (etching)
Walter D. Myden (collage) - 1953
Sadimitsu Fujita (colored lithograph)
Walter D. Myden (collage) - 1956
John Sloan - Easter Eve (etching)
Pablo Picasso - one of the series of Greek studies (etching)
Pablo Picasso - one of the series of Ballet studies (etching)

Chinese Funerary Urn - Han Dynasty (on shelf)
Japanese gold-lacquer traveling writing and smoking-box - Edo Period (on shelf)

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

LAVATORY

George Grosse - Barracks (etching) - c. 1930
Walter D. Myden - Collage - 1954
Joan Miro - Composition (etching) - 1947

Two small drawings of Park Theatre from which engravings were made
for a newspaper - 1819

DOCTOR'S OFFICE

Leon A. Quixet - Paris Scene

Woodcarving by Igorotes of the Phillipines (on table)

Walter Meigs - 1957

Buddha from the Lang-men cave of the Wei Dynasty (stone) - 1000 B.C. (on chest)
Korean bowl (bronze) - 1000 B.C. (on chest)
Hand - part of a Javanese temple figure (bronze) - (on chest)

Ben Shahn - Sigmund Freud (gouache) - 1956 (original of Time cover)

on windowledge

Egyptian mummy figures - 500 B.C.
S. S. David - Peanuts (oil on canvas) - 1850

Head of a scholar - Early Ming (bronze) - 14th century - (on desk)

on cabinet

Stephen Barr - Eagle (iron rods) - 1957
Mary Esko - Silhouette - 1953

on windowledge

Santos - by a Tano, New Mexico, Indian - 18th century

Persian Illuminated Manuscript - 15th century (on wall)

Bookcase

2nd shelf

African figure (pottery)
Buddha - South China (bronze) - c. 100 B.C.
Luristan (Persian) Horse (bronze) - 1000 B.C.
Group of African Ashanti gold-weights (bronze)
Egyptian Figures - 500 B.C.

3rd shelf

Vase - Pigeon Blood - Ming Dynasty
Japanese Household Buddha - Edo Period
Primitive African wood sculpture

3rd shelf (cont.)

Pre-Columbian water jug (terracotta)
 Buddha head - Siamese (bronze)
 Pill Box - French porcelain - 15th century

4th shelf

Ball Player - Pre-Columbian (terracotta)
 Medieval Japanese Coins - 13th century (mounted in frame)
 Luristan Bracelet - 1000 B.C.
 Egyptian mummy case fragment - 19th Dynasty - 1350 B.C.

African Ceremonial Mask (on wall)
 Early English Candle Molder (on floor)

Medieval Hebrew manuscript (probably morning and evening prayer) - (on wall)
 Japanese Screen - 13th century (on wall)

ASCENDING STAIRSOver lighting cove at top of stairs

Early American Weather Vane - Cupid (hand hammered copper)

A group of Hiroshige prints
 Wrestler - 13th century engraving with color added
 Hiroshige - print
 Japanese print of Kabuki actors
 Two Utamara prints

DRAWING ROOM

William Zorach - Girl (bronze) - 1930 (on pedestal)
 Jules Pascin - Cuba (watercolor) - c. 1925

Small circular stairway is illuminated by French 18th century carriage lamps.

Yasuo Kuniyoshi - Lover's Pike - 1946
 James Phillips - The Window - 1956

Horse - Chinese T'ang Dynasty (glazed terracotta) - (on cabinet)
 Pair of Chinese Roof Tiles - T'ang Dynasty - (on windowledge)

Max Weber - Interior - 1941

William Zorach - Head (stone) - (on cabinet)

18th century Austrian Secretary

Camel - Chinese T'ang Dynasty (?) - (ceramic) - (on top)

In SecretaryBack Row

Pre-Columbian figure
 Egyptian Stone Carving (on plaque)

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Front Row

Pre-Columbian Head (terracotta)
 Archaic Japanese oil lamp (bronze)
 Lion - Egyptian (bronze) - 1000 B.C.
 Luristan - Bodhisattva (bronze) - 1000 B.C.
 Oil Lamp - Jerusalem (terracotta) - 100 B.C.

Max Weber - Rehearsal - 1941

Coffee Tables made from 18th century Chinese chest doors

Obelisk - designed by Eugene Berman and executed by Venini (on table)

Mitchell Siporin - Mozart and Goldoni (watercolor and crayon) - 1957
 William Barnett - Flute and Times - 1877 (on table)

Screen - mate of one used downstairs

Jade Bowl - Chinese Ming Dynasty-(on chest)
 Horse - Chinese T'ang Dynasty (?) - (on chest)
 Chinese Buddha - Ming Dynasty (wood) - (on pedestal)

on Chinese Chest

Chinese Roof Tiles - T'ang Dynasty - 900 A.D.
 Libation Bowl - Wei Dynasty (carved bronze)

on wall

Kakemono Scroll - Chinese - 15th century
 Japanese Tsuba (sword guards) - (mounted on wall)
 Archile Gorky - Still Life - c. 1925
 Japanese Kakemono Scroll - 18th century

Cabinet

Top Shelf

Mara plaque (bronze)
 Saddle Ornament - Wei Dynasty
 Blue and White plate - Kang Hsi (one of a pair)
 Mirror - Wei Dynasty (bronze)
 Head of Buddha - Siamese

4th Shelf

Porcelain Tea Caddy - Japanese - 18th century
 Lacquered wine cups (center three) - Japanese - 18th century
 Two wine cups on both ends are modern and were used as medals and presented to Japanese soldiers - Note that in the center of these wine cups there are Imperial Crests - "Souvenirs of World War II"
 Water jar for painting - Ming Dynasty (porcelain)
 Bowl - Korean Jade - 15th century
 Figure of Woman - Chinese (ivory) - 19th century

DRESSING ROOM

on cabinet

Ben Shahn - Laissez-Faire (watercolor) - 1947
Pre-Columbian - Goddess of Fertility (ceramic)
Diego Rivera - Two drawings - 1939
Pre-Columbian - Woman with Jug (on chest)
Ben Shahn - Te Deum (drawing) - 1954
Isamu Noguchi (two) - Studies of the Nude (drawings)
Anonymous - Nude (drawing) French 15th century

MASTER BATHROOM

Lee Mulligan - Boy on Beach (pen and ink)
Ingrid Petersen-Dessau - Royal Horseguard
Pavel Tchelitchev - Sailor and Girl (pen and ink) - 1930
Miguel Covarrubias - Mother's Daughter (lithograph)
Drutman - Fire Island - 1945
Alexander Dobkin - Interior (lithograph)
Bernard Buffet - Objects (lithograph) - 1948
Jules Pascin - Mother and Daughter (lithograph)
Frances Pratt - Bugs (encaustic) - 1948
Angna Enters - Odalisque (silk screen) - 1944

BEDROOM

Pavel Tchelitchev - Hand Into Limbs (pen and ink)
Morris Graves - Bird (sumi drawing) - 1956
Charles Demuth - Man with Newsboy (watercolor) - 1934 and - Turkish Bath - c. 1915
Jules Pascin - Young Girl in Chemise

on chest

Pre-Columbian Figure of Man (terracotta)
Jules Pascin - Interior (drawing)
Max Weber - Looking East - 1956

Many of the Oriental pieces are part of the collection of
Dr. Walter D. Myden.

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3rd Shelf

Mother and Child - Japanese (painted wood) - 16th century
 Horseman - Roof Tile - T'ang Dynasty (terracotta)
 Boxes contain oxidized Jade Fish of the Wei Dynasty
 Household Buddha - Japanese (bronze)

2nd Shelf

Roof Tile - Chinese T'ang Dynasty
 Bowl - Chinese (porcelain) - 19th century
 Noh Theatre Mask - Japanese (wood) 15th century
 Mirror - Chinese - Wei Dynasty
 Noh Theatre Mask - Japanese (wood) 15th century
 Belt Buckle - Ming Dynasty (Jade)
 Pair of Kang-Hai plates
 Buddha from South China (bronze) - Wei Dynasty
 Bowl - Korean (bronze)
 Vase - Chinese T'ang Dynasty

Bottom Shelf

Incense Jar - Chinese Han Dynasty (carved bronze)

LAVATORY

Japanese Kakeemono scroll - 18th century
 Cowper, R.A. - Bloomsbury - 18th century

Lamp brackets on either side of basin have early Tiffany glass shades.

Japanese painting that preceded Japanese printmaking - 13th century

ON THE STAIRS

Hokusai - print
 Group of Japanese prints
 Toulouse-Lautrec - Eglantine Troupe (poster)
 Max Ernst - Sea Forms (lithograph)
 Walter D. Meydan - Composition - 1952
 Ingrid Petersen-Dessau - (poster)
 Early Japanese prints
 Hiroshige print

LIBRARY

Léon Bonhomme - Woman in Blue (gouache) - 1907
 Rufino Tamayo - Woman Arranging Hair (gouache)
 Pre-Columbian Figure (terracotta) - (on desk)
 Pablo Picasso - Cupid (drawing)
 James Phillips - Girl at the Tuilleries - 1955
 Karl Zerbe - Two Doors (gouache) - 1955
 F. Pardini - Guitar - 1953
 Georgia O'Keeffe - Front of Ranchos Church - 1929

Pre-Columbian Figure (terracotta) - (on mantel)
 Easter Island Figure of Man (hard wood with bones for eyes) - (on pedestal)
 Frances Pratt - Figures Dancing (encaustic) - 1952 (standing against mantel)
 Stuart Davis - Natural Scene (watercolor) - 1955
 Joan Miro - Venus in Venice (gouache) - 1934

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W. P. MARSHALL, PRESIDENT

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MRS EDITH HALPERT, THE DOWNTOWN GALLERY

32 EAST 51 ST= *all 303*

SCHUMM TRAFFIC AGENCY WILL COLLECT HERE DECEMBER THIRD AND HAVE WORK IN NEW YORK DECEMBER FOURTH YOU CAN CONFIRM THIS WITH THEM. WILL THIS NOT BE OK OTHERWISE WILL CRATE AND SHIP BEFORE NOV 29. PLEASE ADVISE=

ALLEN LEEPA EXHIBITION CHAIRMAN KRESGE ART CENTER

MICH STATE UNIVERSITY=

29

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

ELIZABETH S. STOKES
ANTIQUES
EAST WEARE, NEW HAMPSHIRE

November 8th
1959

Dear Mrs. Halpert-

I have a fabulous carved wood rooster that I think would interest you. It came from a fine collection and has not been peddled around. It has the original paint-faded and worn but still good. It stands on a pine board approximately 11 x 5 1/2 inches and holes as though it had been fastened to a ledge or other of a barn. It is not a weather-vane. The rooster itself measures 13 1/2" from breast to tail feathers and is 20" high. The price is \$325.

I shall be coming to White Plains, exhibiting on Staffordshire St. in the booth formerly Winsor White's. Let me know if you think it is something in your line.

Sincerely,

Elizabeth S. Stokes

Mrs. Edith Gregor Halpert,
The Downtown Gallery,
32 East 51st Street,
New York 22, N.Y.

H. H.
Rooder

Antiques Show
County Auction

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MRS EDITH G HALPERT THE DOWNTOWN GALLERY=

32 EAST 51 ST NYK=

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NEWSPAPER ARTICLES TUESDAY AM DEADLINE. IF NOT ON WAY
PLEASE SEND BY RETURN AIR. MANY THANKS FOR HELP=
BARBARA B WASHINGTON.

*air mail
speed*

Russ

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE